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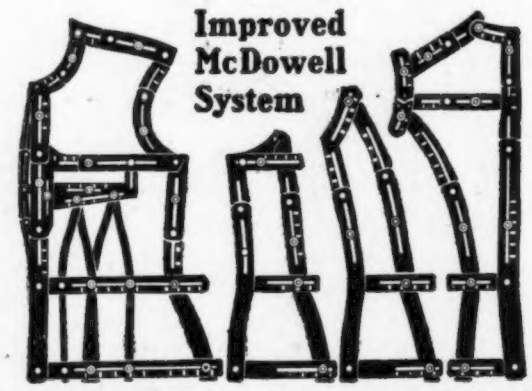

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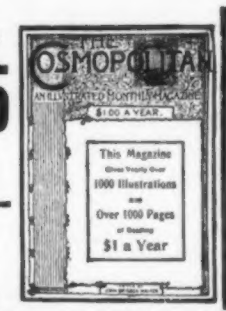

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As the Above Gown is Simply Offered as a Suggestion to the Easter Bride, the Model is not cut in Tissue Paper Patterns. For the accommodation of any of our patrons who may desire it, we will cut the costume in Pinned Paper Patterns, at the usual price, $2.00 for the Waist, $2.00 for the Skirt, or $3.50 for the Entire Costume, in Stock Sizes. Cut to Special Measure, each, 50 cents extra.

Nos. C 208-209. While this charming wedding gown possesses style and individuality, and an air of elaboration, it is really quite simple in construction, and can easily be made by the girl who is her own dressmaker. There are hosts of pretty inexpensive materials in white, such as chiffon cloth, messaline, tulle, silk mousseline, organdie and batiste, any of which would be suitable. Our model is developed in chiffon cloth, which is much in vogue, and, as it comes in double width, it is really economical, cutting to good advantage. The bodice closes in the back, and has an applied yoke collar of white allover Venise lace, cut in pointed scallops that are outlined with a ruche of silk mousseline. At each point the ruching is brought down to the girdle of white messaline, and between the points, a lover's knot of white ribbon is applied. If preferred, a tiny spray of orange blossoms could be used instead. One thing to be remembered in making the dress, is, that the trimming should not be sewed through to the lining, as that gives the bodice a flat, stiff appearance. The sleeves form a double puff, finished with a frill of fine repoussé lace, and a deep cuff of point Venise. If the cuffs are very tight-fitting it would be a good idea to fasten them up the outside seam with tiny buttons and loops.

The skirt **(No. C 209)** can be cut by any good circular model, with the waist fullness adjusted by several rows of shirring. Tiny box-plaits, stitched down to yoke depth, would be pretty, too. A row of silk mousseline ruching finishes the foot of the skirt, and vertical rows extending to the knee-line, are applied at intervals all around, each row being headed by a lover's knot of ribbon.

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The Festival of Easter

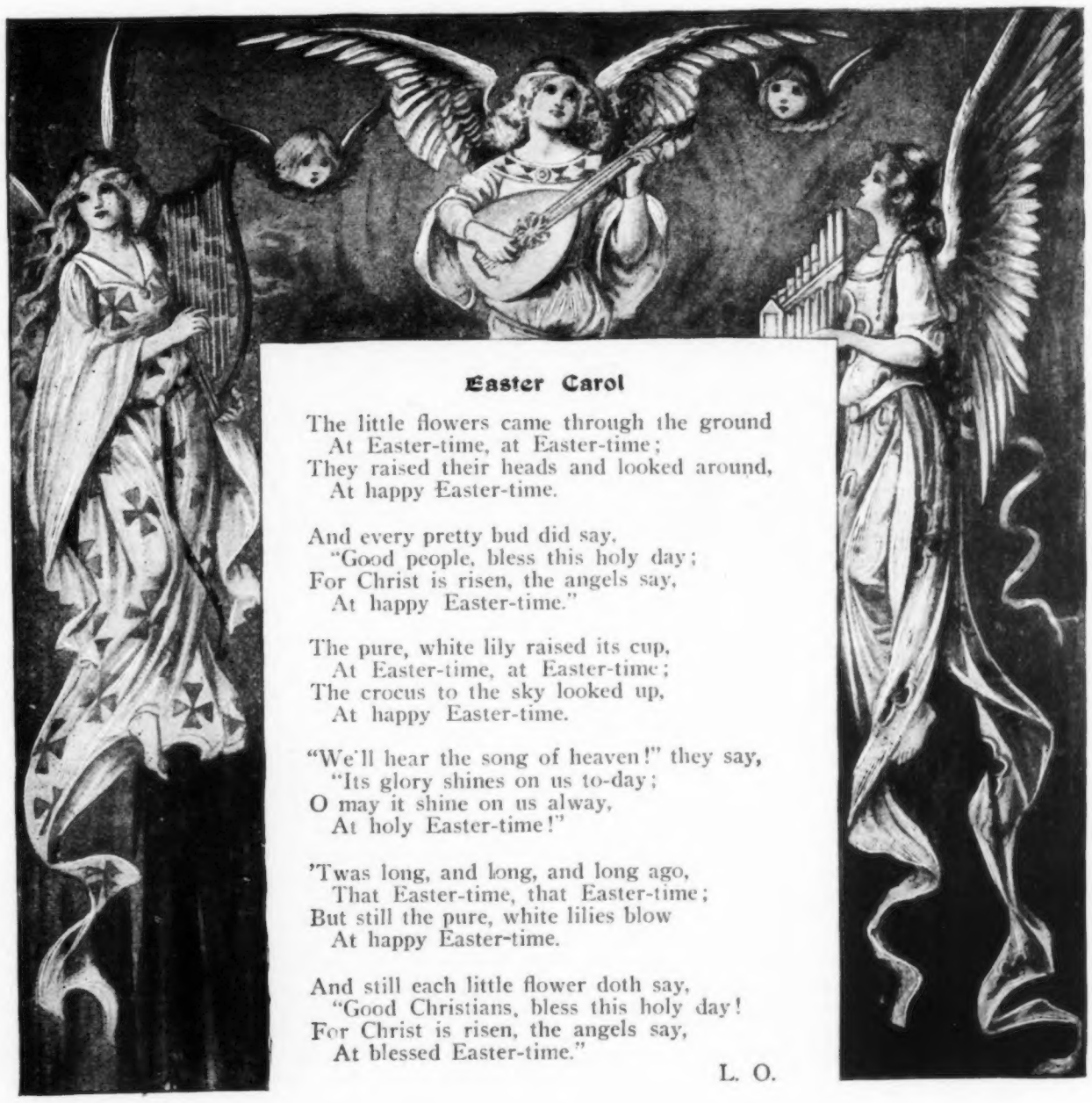
THE origin of Easter as a Spring festival is shrouded in the haze of history. The goddess Eastre, typifying the awakening of the earth from the sleep of Winter, was worshipped with pagan rites long before the primitive missionaries of the Christian church separated to establish their new religion throughout the world, as it was then known. Coincident with the date of this celebration was the Paschal feast of the Jews, so that all peoples and creeds recognized the occasion. Before the time of the Puritans in England and Calvin in Europe—two great influences regulating the religious thought of the times—the celebration of Easter had become an unlicensed carnival to which the people yielded themselves as a reaction after the austerity of Lent, but through their preaching and example an element of dignity was restored to the annual festival, and in this spirit it has been continued to the present day.

In all countries is this celebration observed, and in none more so than in Russia, where the Greek church prevails. Social and religious events in that country are marked by rejoicing and the meetings of the people in the street—whether Czar or Moujik—are signalized by a kiss and the greeting, "Christ is risen!" Particularly at Rome, Paris, Berlin, Jerusalem, St. Petersburg, Mexico, is the festival celebrated with pomp and ceremony, but in all cities and places does the Easter festival demand the full glory of the Spring—the loveliest flowers, most sumptuous music, gorgeous sacerdotal vestments and the smiles and grace and joy of women and children in beautiful attire.

Especially do the children love the feast and celebrate it with heathen irreverence. To them, Easter is comprised in the embodiment of the hare, and the eggs, and every child must have its yellow downy chick or gosling, its toy bunny or its nest of brilliantly colored blue and green and purple eggs. Hospitals where the sick are shut away from the universal joyousness are filled with flowers as the kindly remembrance of friends, and the churches are heavy with the perfume of the Ascension lilies—so heavy sometimes that the singers find difficulty in doing justice to their solo numbers, since the fragrance of flowers is known to affect the voice.

From all traditions, the egg has been associated with Easter from the beginning of its celebration. It is supposed to typify the revival of life out of death, or, in other words, the resurrection. Another beautiful suggestion of this idea is developed in the butterfly, and it would seem that nothing could be more appropriate for an Easter decoration than these lovely winged creatures whose mission in life, like that of a rare and gifted soul, of which it was anciently regarded as the emblem, seems only to diffuse joy and radiance and beauty wherever they go. Formerly the eggs were blessed by the priests and distributed among the parishioners, the gilded ones being reserved for royal personages. Sometimes they were painted and intended as gifts to sweethearts, for which frequently the most celebrated artists did not disdain to contribute their art.

The hare, as identified with Easter, is of more recent origin and may be traced back to German folk-lore. Very sincere is the belief of German children in the kindly services of the "Easter Hare," and if they have been obedient, truthful and kind to each other during the year they are very sure that their good deeds will be rewarded with gifts of the brightly colored eggs, which they desire.



Easter Carol

The little flowers came through the ground
  At Easter-time, at Easter-time;
They raised their heads and looked around,
  At happy Easter-time.

And every pretty bud did say,
  "Good people, bless this holy day;
For Christ is risen, the angels say,
  At happy Easter-time."

The pure, white lily raised its cup,
  At Easter-time, at Easter-time;
The crocus to the sky looked up,
  At happy Easter-time.

"We'll hear the song of heaven!" they say,
  "Its glory shines on us to-day;
O may it shine on us alway,
  At holy Easter-time!"

'Twas long, and long, and long ago,
  That Easter-time, that Easter-time;
But still the pure, white lilies blow
  At happy Easter-time.

And still each little flower doth say,
  "Good Christians, bless this holy day!
For Christ is risen, the angels say,
  At blessed Easter-time."

L. O.

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Nos. 1414-1415. A smart gown of sheer veiling in a brown monotone plaid, the waist of which has a standing collar, plastron, and mitaine cuffs of fine Chantilly lace. The flat round collar, waistcoat, girdle and sleeve straps are of Havana-brown chiffon velvet. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 3¼ yards of 42-inch material, and 1½ yards of velvet. Price, 15 cents. The skirt (**No. 1415**) is cut in two pieces, and may be gathered into the belt or shirred to yoke depth. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 24 requires 4¾ yards of 42-inch material. Price, 15 cents.

No. 1413. Separate waists, or blouses as they are called this season, are absolutely essential to the smart woman, but to be perfectly correct, they should be worn with a skirt of the same color, though not necessarily of the same material. The one illustrated, is developed in a delicate shell-pink peau de crêpe, and closes in the back. It is shirred in round yoke effect, and has a fancy collar, cut in deep rounded scallops, of Irish crochet lace, edged with frills of Valenciennes. The sleeve is trimmed with Irish crochet galloon and ruffles, and has a deep mitaine cuff of Valenciennes frills. The pattern is cut in sizes 32, 34, 36 and 38 inches, bust measure. Size 36 requires 6 yards of 22-inch material. Price, 15 cents.

Nos. 1441-1442. This charming gown is made of heliotrope Servisilk, with a blouse of lavender Liberty satin. Over this are worn suspender straps of Servisilk, finished with a bias fold of darker panne velvet, that are drawn into a girdle of velvet. The sleeves are of Liberty satin, and have crosswise tucks down the centre. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 6 yards of 20-inch silk. Price, 15 cents.

The skirt (**No. 1442**) is cut in five gores, and has a plaited panel, front and back. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 26 requires 12 yards of 20-inch silk. Price, 15 cents.

In Earnest

An Easter Storiette

By L. C. Baker

MARIETTA stood in a corner of the veranda of her Southern home, her hat in her hand, and the sun upon her wavy tresses, pondering. Before her glowed a great tangled mass of climbing roses that wound toward the house. You would have said that her gaze was upon the crimson flowers, and that it was of them she thought, but it was not so. Marietta saw before her a long procession of dainty gowns, and her thoughts were of something to wear, for to-morrow would be Easter and Dick was coming.

"I have worn them every one when he has been here," she said to the crimson rambler, "and he has looked —oh, many things!—but he has never said a word."

The crimson rambler made no response, feeling itself far above the accident of gowns, and Marietta turned away. "To-morrow he calls, before he goes away to Oregon," murmured the red lips. Marietta gave the strings of her hat a sad little twirl, and went into the house.

She brought her gowns out, one by one, and draped them across the chair-backs round her room.

There was a gown of a gay rose-pink, with coquettish fluttering ribbons, and beckoning sleeves. It fell upon its support with a piquant toss of its billowy folds, but Marietta regarded it with cold disdain.

"I wore you at the Chubbock's garden party," she said cuttingly, "and I saw him look at you again and again. But you could not make him utter a word, could you?—though I know my cheeks were pink and I did my best."

She swept away, and a trim little striped linen suit caught her eye. "I bought you when I could ill afford it," she said, reproachfully. "When he asked me to join his party on the river, I might have worn this old organdie which I have on now; certainly, it is shabby and disreputable, and the Jones girls were both there in their finery; still, it might have done. But I bought you that I might look nice—for he had almost spoken, had broken off, and hesitated on the night before— and then he only looked at you once, and was almost glum for the rest of the day!"

Her voice broke as she addressed herself to the dainty confection on the next chair, and a mist crept before the blue eyes. She lifted one of the filmy white frills with a lingering touch, and then pressed it to her cheek. "It was you," she whispered, "who made him almost speak; why, oh, why, did you not complete your work? You look ever so much cheaper than you were, you know, and you are very simple; there are girls who would not have had you at all, but something in a much more fashionable style. But I bought you, and cherished you, and you did just half your work. Why did you not finish what you had begun?"

She stood looking reproachfully at the inert mass on the chair—it had no apology to offer, and lay there in limp dejection. Marietta wondered how it had managed to do as much as it had done; it appeared so unpromising, quite the simplest and least assuming of her gowns. "You were the only one that did anything, anyway," she said, comfortingly. "And perhaps you did all that you could."

A graceful shimmer of wistful blue half turned to her from the next resting-place, but Marietta looked at it with a cool eye. "I made you myself," she said, "and every one said you were most becoming to me. I spent hours upon you, and I know your color suits my hair and eyes. I wore you when he took me into dinner that night, and I remember he told me how fine I was; but he said it in a tone that hurt, I don't know why. I suppose I cut you badly, blue gown, and you looked tawdry and out-of-date."

This time there were really tears in the blue eyes, though the owner was trying hard to smile. She saw the remaining gowns as a blurred mass of finery of mingling hues. "I made you, too, all of you," she murmured through her tears; "and lots of other men told me how pretty you were, but he never did."

With a dash of her hand she swept the tears away, and a glimmer of rueful fun leapt into the blue eyes. "Oh, it is dreadful to have a bashful lover," she cried, "somebody who loves you, and everybody else knows he loves you, and yet he will never say a word!" Her eyes fell upon her scattered wardrobe again. "These are my allies," she muttered ruefully. "With their aid I lay storm to his bashfulness. But I have tested them, and found them wanting, every one!"

For a few moments there was silence in the room as the girl stood meditating, a graceful figure with drooping head. Through the open window the wind rustled, and played among those allies to her beauty. The pink robe crept toward the white, and they condoled, the while the little linen suit drew back ashamed. A brown holland, in bitter dejection, slipped downward and fell upon the floor.

The soft rustle of its downfall roused Marietta from her reverie, and she returned to the consideration of a problem.

"Which of you am I to try again today?" she asked, sadly. "There is not time to get a new gown, and I cannot afford one, either."

Her eye ran over the shrinking display. "No, it shall not be one I have made myself," she responded to the wistful cry of the blue shimmer. She looked at the white gown. "I wish you were not for evening wear, my dear—I should like to try you again." The pink gown flaunted itself before her tentatively. "Yes, it shall be you," said Marietta. "You are rather fine, but you take one's fancy upon an Easter day."

She went off to consider ribbons, and laces, and look at her little shoes.

But after all, Dick came a whole day sooner than he was expected, and found her in the garden in her shabby organdie frock, looking at the crimson rambler and deciding sorrowfully that it was not of the right shade to go with the pink gown.

He was tall, and dark, and, some said, proud. His pockets were not lined with gold, you will understand; and there are men who feel that deficiency in quite an absurd way.

The shabby gown caught his eye, and Marietta blushed. She blushed again because he took her hands in his, and lost that grim head of his.

The sunlight and the crimson rambler saw a pretty picture, and if they listened, they heard a pretty tale. The man told the first chapter in hurried accents, and with faltering between the words, the girl told the second, which was so satisfactory that the tale immediately wound up with a happy ending.

The epilogue was told later, when they found themselves again upon earth.

"To think that my old organdie should hear you ask me to marry you!" said Marietta, with a little smile which he did not understand--not yet.

There was just the slightest return of the old cloud to the man's face. "Marietta, it was your old gown that made me forget, that made me rash, perhaps imprudent," he said troublously. "Darling, do you know that you have promised to marry a very poor man? You have promised to marry a man so poor that he ought not to have asked you to marry him. He had told himself that he must not, but the muslin gown turned his head."

"Dick!" cried Marietta. She stared at him with wide blue eyes. Then she began to laugh. "You goose, do you like shabby gowns best?" she cried. She laid her hands upon his shoulders—that was not easy, for he was tall, and she was a little thing, smaller still in her muslin gown—and looked into his eyes.

There was a something wistful in them that touched her. "Dear, I shall not be able to give you all you have been accustomed to, not a quarter of the pretty gowns I should like you to have, and which you like so much."

"Which I like so much!" reiterated Marietta. "Well, I declare! Know, sir, that I care not a pin for gowns, except to please you. Why else did I wear them, do you suppose?"

"I noticed them," whispered he. "I thought, 'I can never give her all this —well, not for a long, long time—I must never speak.'"

"And I wore them to make you speak!" cried the girl. Then she colored and hung her head.

When she raised it, there was a glint of the old fun shining through her confusion. "I wonder what you will say," she murmured, "when you hear that I made them myself?"

For the accommodation of our patrons living in the far West and especially to obviate delay in executing their mail-orders on account of their remoteness from our main office, we have opened an agency for the sale of the Pictorial Review Patterns at 121 Geary Street, San Francisco, California, and if correspondence is sent to that address the writers may be assured of courteous, speedy and satisfactory replies.

Smart Street Coats

Dame Fashion allows a wide latitude in the selection of outer garments for Spring, and Eton, blouse and bolero models are seen in juxtaposition to box coats, redingotes and capes. They may be in short, medium, three-quarter and full-length, and made in any material. The only *sine qua non* being that they are becoming—surely not a very hard condition. The most favored models for morning and afternoon wear are shown on this page.

No. 1416. Ladies' Coat. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.

No. 1427. Ladies' Eton Coat. This charming little coat is developed in the popular mélange mohair in golden-brown shades, and the waistcoat is trimmed with messaline in a darker tone. Revers of embroidered white linen, and suspender bands and girdle, trimmed with narrow fancy braid, are used for ornamentation. The sleeve is a double puff with a deep cuff. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 3½ yards of 40-inch material. Price, 15 cents.

No. 1416. Ladies' Coat. Chiffon velvet will continue to be used as a trimming on coats all Spring, and it is shown to good advantage in this model, which is made of natural-color pongee, with a vest, neck finish, girdle and sleeve trimming of moss-green velvet. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 4 yards of 27-inch silk and 1½ yards of velvet. Price, 15 cents.

No. 1433. Ladies' Jacket. Cut in sizes 32, 36 and 40 inches bust measure. Price 15 cents.

No. 1433. Ladies' Jacket. One of the new loose models is shown here, developed in English tweed, and made in strict tailored style, with a notched collar that can be of velvet if desired. It is double-breasted in front and has an inverted plait down the centre-back, to give the modish lower fullness. The pattern is cut in sizes 32, 36 and 40 inches bust measure. Size 36 requires 4½ yards of 54-inch material. Price, 15 cents.

No. 1429. Ladies' Blouse Coat. An up-to-date modification of the blouse coat is illustrated in this design, with many new features to recommend it to the modish woman. Poplinette in a beautiful shade of heliotrope was chosen for its development, with messaline in a darker tone for the vest, girdle, and sleeve band. It has a broad collar in extension effect, that forms plaits at the bust, which are drawn down into the girdle. Below this is a plaited postilion. The sleeve is distinctly odd, the triple gauntlet cuff giving an original touch. The pattern is cut in sizes 32, 34, 36, 38, 40, and 42 inches bust measure. Size 30 requires 5½ yards of 21-inch silk and 1 yard of messaline. Price, 15 cents.

No. 1427. Ladies' Eton Coat. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.

No. 1435. Ladies' Coat. The fashionable chameleon taffetas, in shades of gray and green, was used in making this coat, which has a collar and vest of cedar-green velvet with dots of white. The revers and cuffs are of white linen, embroidered on the edge in shades of green. The shoulder and lower sleeve fullness is arranged in plaits, and the back of the coat is plaited at the centre, to the waist line. The pattern is cut in sizes 32, 34, 36, 38, and 40 inches bust measure. Size 36 requires 6 yards of 20-inch silk. Price, 15 cents.

No. 1435. Ladies' Coat. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.

No. 1431. Ladies' Jacket. One of the new linen coats which are to be a prominent feature of the smart woman's Summer outfit, is illustrated in this design. White is the favored color, and it may be plain or embroidered. The embroidery is always in the open or eyelet pattern, and the coats are lined with white taffetas. Just as good effects, however, can be obtained by making a plain linen coat after the design illustrated, with little trimming pieces on collar, cuffs and pockets, of green or blue linen. The pattern is cut in sizes 32, 36, and 40 inches bust measure. Size 36 requires 6 yards of 27-inch material. Price, 15 cents.

No. 1431. Ladies' Jacket. Cut in sizes 32, 36 and 40 inches bust measure. Price 15 cents.

No. 1443. Ladies' Eton Coat. This shows a dainty model of pale pink linen, that reaches only to the waistline, and is finished with a girdle that widens into a deep pointed bodice in the back. Three-quarter length sleeves with a gauntlet cuff are worn and these may be finished with a mitaine cuff of linen, or of fine batiste, trimmed with insertion. These are known as lingerie cuffs and are distinctly modish. They can be purchased ready-made, or they can easily be fashioned by any one who is a neat sewer, at very slight expense. The coat trimming is of wide wash braid, but embroidery banding could be used if preferred. This coat is a particularly becoming model, and would develop well in the fashionable shepherd check suitings, with a waistcoat of linen, madras, piqué or silk. Many of the smart coats are made of plain-colored voile, in a sheer transparent quality, over a lining of plaid silk. In this event the silk should be used as a decorative touch on the coat. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 5 yards of 27-inch material. Price, 15 cents.

No. 1429. Ladies' Coat. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price 15 cents.

No. 1443. Ladies' Coat. Cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price 15 cents.

Unexpected Happiness

By K. R. Simmons

PERHAPS it was their misfortune that Martin and Jane Williams had lived so long. Their mistress, before she died, had made provision for them, counting that they would live to seventy-five or so. But Martin now was eighty-six and Jane was eighty-two, and the provision had been spent ten years ago. During the greater part of those ten years they had been kept alive by the fund collected by a charitable soul, but now their benefactress was gone. Who could have imagined that they would have outlived her? And there was nothing at all between them and starvation.

The young doctor who had attended Martin for his Winter bronchitis, had taken a fancy to the Chippendale table. They had haggled with him over how little they would take, and not how much. The doctor had been very kind to them. He had given them medicine and nourishing things out of his own pocket, and had accepted, with a delicate understanding, the money the old man paid him from time to time for his fees. To be sure they found their way straight back to the fund collected for the old people by their benefactress; but Martin and Jane did not know that.

The doctor was young and bright-eyed, with a kindly and humorous shrewdness of expression in his keen, clever face. He was on his probation down here in this slum that once was country. But presently he knew he would be among the great men in his profession. Meanwhile he was poor and ambitious, a glutton for work, and head over ears in love.

The love affair made his eyes absent as he hurried from one patient to another. If she hadn't been so horribly rich! That place of hers, Eastway Park, stood between them. She was independent, she was old enough to know her own mind—thirty, if she was a day, said the gossips—her brown eyes had a bewildering softness in them for Dr. Ellis Watson. If only he had not been so poor!

This day of Spring he was doing something very distasteful to himself. He was trying to persuade the old couple to enter the almshouse. The old man was always so ill in the East winds of Spring; the old woman was rapidly growing blind and helpless.

The doctor looked around the little bare, fireless room. The cottage had once been country till the squalid fringe of the city had overtaken it and built it in. There were a couple of apple-trees in the garden with their tight buds just ready to burst. A thrush was singing in an elm tree at the back.

The old couple were very fond of their garden in Summer. They had been originally country folk.

"The place will not be so bad," the doctor said, looking from one old face to the other. "It is clean and bright, and the nurses are kind."

"I'd rather have my old woman," said old Martin, despairingly.

"You will lie in a soft bed, and be fed with nourishing things and kept warm."

That matter of the separation of the two was something that did not bear talking of. How cruel it seemed to part them!

"Oh Lord! Lord!" moaned the old woman. "Take us soon!"

The young doctor went out, feeling their disconsolateness in his heart. All through that day and its busy round the thought of the old couple put a pucker between his brows even while he sat by Isabel Grey's side at dinner that evening. The hostess had sent them down together, perhaps being aware of something more than friendship between the two. Usually it was enough of Heaven for him to feel the fragrance of Isabel's presence about him. Her dress that was softer than down, whiter than the swan's breast, the beautiful profile, the velvety brown eyes, the soft pale cheeks—their nearness usually filled him with a rapture that left him all the colder and more despairing when he had gone out of that gracious presence and remembered his own poverty.

He crumbled his bread absently and frowned.

"What is it, Dr. Watson?" said her exquisite voice, close to his ear. "You are in trouble about something. Tell me about it!"

In front of them there was a mass of growing lilies-of-the-valley, with the electric light which had been pulled low making transparencies of their leaves and blossoms. He turned round to her and felt suddenly as though the world had left them alone in a blissful isolation. She had the key of his heart, and could wring from him every secret except one, if his love for her could really be called a secret.

He told her about Martin and Jane, as he had seen them and as he imagined them.

"Ah!" she said softly once or twice, and there was a world of hurt pity in the exclamation.

"Cannot something be done?" she asked, when he had finished.

He prided himself on his common sense, and now in some curious phase of feeling he answered her almost roughly:

"What could you do?" he said. "Supposing we paid for their rent and for someone to look after them? We should have no guarantee that it would be properly done. No; they had better be where they would receive proper care and attention. They are on my mind. I never knock at the door but I expect to hear that something has happened to one of them since I was there last. The old man ought really to have been in the Infirmary long ago."

She said no more, as though he had discouraged her. They talked of other things, of the newest discoveries in science and medicine, the things that interested him most. She was delightfully intelligent. With such a woman for his wife what might not a man do?

"Well," he said to the old couple next day, "have you made up your minds?"

They seemed to him to lean a little closer together, and his heart smote him.

"We've been talking about old Madam," the old man said, irrelevantly. "It 'ud trouble her where she is to know what's befallen us. There be some folk that wish for length of days. The Lord might ha' took us while we were yet together."

"Martin drove Madam's daughter to the church to be married," said the old woman. "And I dressed her for her wedding. If Miss Grace had lived she'd never have seen us brought to this."

"I suppose Martin has had his broth, Mrs. Williams?" said the doctor. "Yes? I hope you haven't been giving any of it away to that thriftless Mrs. Collier next door, as you did last time. Come, Mrs. Williams,

(*Continued on page* 11.)

"A LADY CAME IN, BRINGING AN ODOR OF VIOLETS WITH HER"

SPRING STYLES IN VISITING GOWNS.

Tissue Paper Patterns of the Above Designs, 15 cents for each number. These Models will be cut in Pinned Paper Patterns if desired in stock sizes, at the following prices: Jackets, $1.50; Skirts, $1.50. Entire Costume, $2.50. Redingote, $2.00. Cut to Special Measure, each, 50 cents extra.

Nos. 1429-1430. The newest ideas are shown in this costume of rough weave Heather silk, the coat of which has a novel collar in extension effect, which is stitched to the bust, and then forms plaits that are drawn into the girdle of brown chiffon velvet. The narrow waistcoat is of velvet, and fastens invisibly, and a deep plaited postilion is arranged at the back. An original touch is given to the sleeve by the triple, flaring, turn-back cuff, which is finished with a strap of velvet. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 6 yards of 22-inch silk. Price, 15 cents.

The skirt (**1430**) is cut in eleven gores, and has extension plaits at each seam, below the knee, and an inverted plait at the back. The pattern is cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Size 24 requires 9 yards of 22-inch silk. Price, 15 cents.

Nos. 1427-1428. A smart costume of gray mêlange mohair Sicilenne, with a silk dot. The coat has a waistcoat of white taffetas, edged with gray chiffon velvet, from which revers of embroidered taffetas turn back. Tucks are arranged at each shoulder in front, and stitched bands form a suspender effect back and front. The sleeve is formed into a double puff by a stitched band, and is finished with a deep cuff. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 3 yards of 44-inch material. Price, 15 cents.

The Skirt (**No. 1428**) has a plaited panel front, and circular sides and back, that are lengthened by two shaped flounces put on beneath a deep tuck. The pattern is cut in sizes 22, 24, 26 and 28 inches waist measure. Size 24 requires 6½ yards of 44-inch material. Price, 15 cents.

No. 1402. This handsome redingote is developed in Grandmother silk in a beautiful shade of mauve, with a flat collar, revers, cuffs and girdle of darker velvet edged with a narrow band of embroidery. Tucks are arranged at each shoulder in front, and stitched to the bust. The lower sleeve fullness is formed into a cuff effect by means of vertical tucks. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 9 yards of 27-inch material. Price, 15 cents.

(*Continued from page 9.*)

you'd better make up your mind. I shouldn't be able to look after you much longer, for I think of joining an expedition to South Africa. Sister Gertrude in the Infirmary has promised me to be very good to Martin. At your side of the house, Mrs. Williams, there is an excellent woman in charge. You'll be surprised to find how pleasant it all is when you get there, and will wonder why you ever dreaded it so much."

The old couple seemed as if they had not heard this well-meant consolation.

"You'll be ready to go Friday, shall we say?" Dr. Watson said, with a cheerfulness he was far from feeling.

"Oh, yes, it might as well be Friday as another day," Martin said.

Dr. Watson went away heavy-hearted. He called to thriftless Mrs. Collier next door, and gave her money to provide a good fire for the old people, and something for herself to light it and see that it was kept going.

He called at the grocery further on, and sent the Williamses a chicken, some bacon, eggs and butter, and a bottle of port wine. He had an odd sense of making reparation for his cruelty to the old couple. But after all it was for the best. If they could be kept in their cottage it would mean some horrible accident one of these days. The thought of Mrs. Williams cooking, and blind, with the helplessness of those who have always had their sight, terrified him. Supposing she were to catch fire!

"WHAT IS IT, DR. WATSON? YOU ARE IN TROUBLE ABOUT SOMETHING!"

He had very nearly made up his mind to join the African expedition. The pursuit of the thing that carried one of the most horrible diseases into the deadly swamp where it lurked was fascinating to him. If he came out of it alive it meant reputation. If he didn't,—well, he couldn't go to Isabel now as he was. He must have some equivalent for Eastway to offer her.

The old couple sat as he had left them. Even the incursion of Mrs. Collier to light the fire did not disturb them, nor the conversation with which she accompanied her task. When she had gone away and the fire had lit up merrily the comfort hardly reached their physical sense through the trouble that was come upon them. It was now Tuesday afternoon, and on Friday they were to go into "The House." They had just three days more to be together.

After a time they began to talk. They had the memories of very old people for things of long ago, while things of yesterday were dim to them. Old Madam and Miss Grace, and Miss Grace's baby, were in their talk. They wished now they had taken the lodge and the pension as the old Madam had wished, instead of setting up a house in the city to take in lodgers, a venture which had not succeeded at all. They might have been at the lodge to this day. There would not have been rent to think of nor fires. They could have kept chickens and had milk from the dairy at the house. That was a friendly world they remembered. There would have been neighbors and neighbors' daughters to come in and help. The city was a terribly unneighborly place. Martin remembered how he had superintended Miss Daisy's first riding-lessons. He recalled her in her blue habit, with the fair hair falling about her shoulders, her spirit, her generosity, her daring.

A boy came and knocked at the door and delivered the doctor's gifts. Old Jane was usually the most stirring of mortals considering her more than eighty years, but now she let the things lie on the table while she and Martin went over those good days in the past. In three days' time each of them would be alone. There would be the unhomely white walls of the Infirmary. Jane had been there once or twice to see people. There would be the strange, masterful nurses and the old people who would have no such honorable memories of the past as belonged to her and Martin.

If but the Lord would call them before Friday ever came!

"'Tis like when I sat under the apple tree last Summer," said Martin, stretching his fingers to the blaze. "It makes me sleepy-like, same as long ago the bees in the hives in the garden. There was a sunny corner back of the lodge where we might have kept bees."

There was a sudden tapping at the door, and a lady came in, bringing an odor of violets with her. The East wind blew icily outside, and she was wearing furs over her purple dress. She glowed in them as palely warm as a white rose that has a flush in it.

Old Jane got up and set her a chair. She flashed a quick glance around the room, almost empty of furniture. Her eyes took in the parcels on the table, then went on the wondering faces of the old couple.

"Dr. Watson is a friend of mine," she said, softly. Her voice was as sweet as her face. "He has told me about you. Your names are Martin and Jane Williams. I think you must once have lived with my grandmother, Mrs. Carson, of Eastway Park, New Hampshire."

"It isn't Miss Daisy?" said Martin incredulously; while Jane came nearer and peered with her blind eyes into the beautiful delicate face.

"Yes, I am Miss Daisy. I remember quite well how you taught me to ride, Martin. And I remember you, Jane, displaying my grandmother's finery for my delight on wet afternoons. I liked you better than my nurse; and I remember once how we had out all the furniture of my doll's house, and gave it a thorough Spring cleaning. Do you remember that, Jane?"

"For sure I do, Miss Daisy. Many a time has me and Martin talked about it."

"I oughtn't to have lost sight of you," she went on, looking from one face to the other. "Only we spent so many years abroad. And I thought, I thought——"

"We didn't ought to have lived so long, Miss Daisy," said Martin, apologetically.

She laughed softly, and her eyes were dimmed.

"Ah, well, I am very glad you have lived," she said; "and most grateful to Dr. Watson for finding you for me."

"Martin wouldn't be here only for him. The bottles of wine he's sent and the medicine! We had no fire to-day till he sent it. And all these things from the grocery"—Jane vaguely indicated the table. "May the Lord reward him!"

Miss Daisy glowed more than ever, and leaned forward a little over her huge muff. The fire sparkled in the jewels that clasped her sable stole and set up lights in the depths of her eyes.

"And now," she said, "wouldn't you like to come to Eastway? The Lodge is empty, but it is in order, and you can come at once. I have a woman who will look after you both and see that Jane hasn't too much to do. And we have all the Summer before us. What do you think of it?"

"O, Lord" gasped Martin. "And we were to have gone into the Infirmary Friday."

"We asked Him to call us," said Jane, "but He has done it in His own way. Back to Eastway before we die! It makes me young to think of it!"

"I must see Dr. Watson and ask him if I may arrange for you to leave to-morrow. I have only to send word to Eastway, and all will be ready. I will come back and tell you what Dr. Watson says."

"We thought we were to be friendless and forgotten; the doctor's going off to Africa, where more likely than not he'll leave his bones," said Jane. "We little thought the Lord was sending us you."

"Africa!" Miss Daisy repeated in a startled way. "Who said he was going to Africa?"

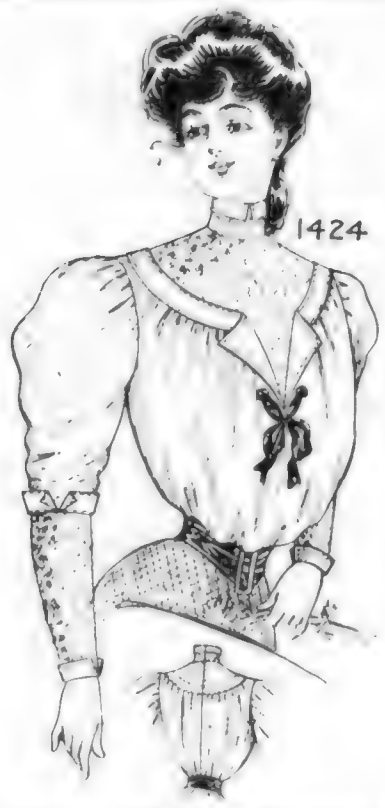
"Himself, sitting in that very chair this morning."

"I will come back and tell you what he says," said Miss Daisy, rising up with a soft rustle. "A carriage shall come for you, so that you won't be exposed to the East wind. Now, good-bye for a little while."

Though she kept her voice quiet she was wild with fear. Could it be true that he was going away from her to that deadly malarial country? She remembered now that he had talked of the expedition the other night. If he went her heart would go with him. If he never returned she would be his to her grave. But before he went, if he must go, she must hear him say that he loved her. Without it how could she endure her life?

(*Continued on page 13.*)

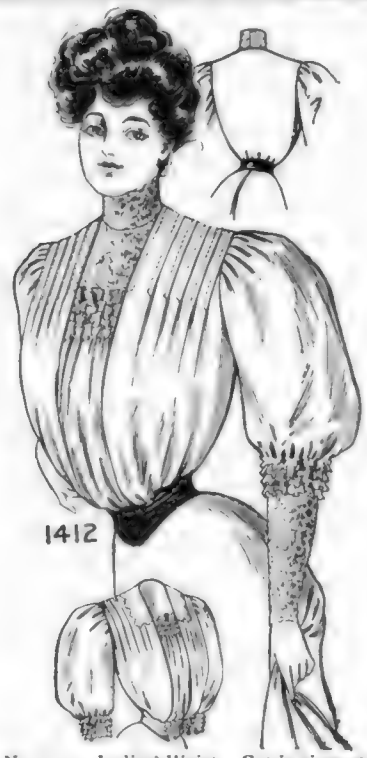
Smart Waists



No. 1414. Ladies' Waist. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price 15 cents.

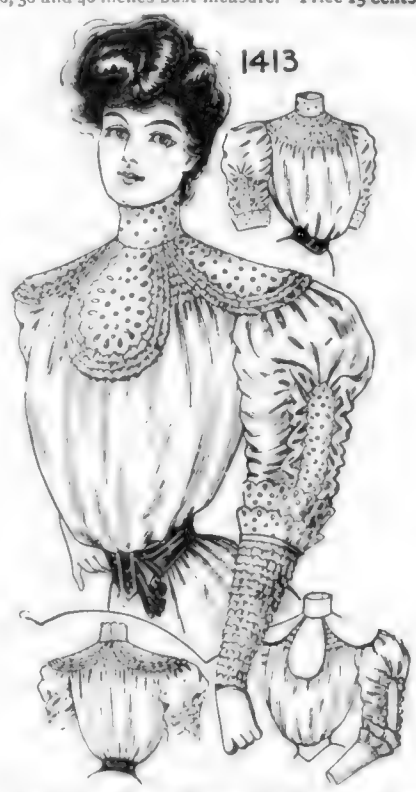
No. 1426. Ladies' Guimpe Waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.

For Spring

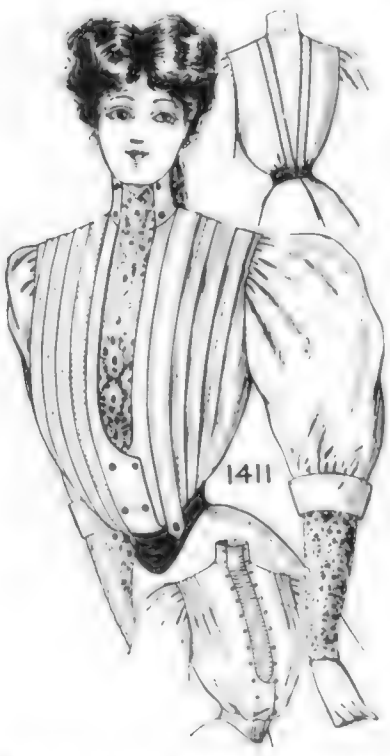


No. 1412. Ladies' Waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.

No. 1410. Ladies' Waist. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price 15 cents.



No. 1413. Ladies' Waist. Cut in sizes 32, 34, 36 and 38 inches bust measure. Price 15 cents.



No. 1411. Ladies' Waist. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price 15 cents.

No. 1424. Ladies' Waist. The elbow sleeve is a feature of all the new waists, and an admirable model is given in this illustration, which is developed in pearl-gray peau de crêpe, with a deep round yoke, and close-fitting cuffs of all-over Valenciennes. The lower edge of the yoke is finished with a stitched band of silk, ending in tiny revers at the centre-front. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 6 yards of 20-inch silk. Price, 15 cents.

No. 1410. Ladies' Waist. This waist is made without a lining, and has an under arm gore that renders it particularly suitable for stout figures. White linen was chosen for its development, with a decoration of broderie Anglaise banding. The pattern is cut in sizes 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 4 yards of 36-inch material. Price, 15 cents.

No. 1411. Ladies' Waist. A smart touch is given to this blouse of Dresden blue messaline, by the suspender straps that fasten with a jeweled button at the girdle. The waist is plaited in front, and has a chemisette and deep cuffs, of repoussé lace. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 4 yards of 27-inch material. Price, 15 cents.

No. 1414. Ladies' Waist. One of the new rough weave pongee silks in dull green, is shown in this blouse, which has a flat round collar, waistcoat and girdle of myrtle-green velvet, with a deep chemisette and mitaine cuffs of flowered net. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 4 yards of 27-inch silk, and 1½ yards of velvet. Price, 15 cents.

No. 1413. Ladies' Waist. An exquisite lingerie blouse of sheer white batiste, that is shirred in round yoke effect. The deep round scalloped collar is of broderie Anglaise, with narrow frills of Valenciennes lace. A band of broderie Anglaise trims the sleeve, which has a mitaine cuff formed of Valenciennes frills. The pattern is cut in sizes 32, 34, 36 and 38 inches, bust measure. Size 36 requires 3½ yards of 36-inch material. Price, 15 cents.

No. 1412. Ladies' Waist. Shirred tucks are used with good effect on this blouse of gooseberry-red chiffon taffetas, below the shallow yoke of point gaze lace. Tucks are arranged at each shoulder in front, and are stitched to yoke depth. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 6 yards of 21-inch silk. Price, 15 cents.

No. 1426. Ladies' Guimpe Waist. One of the latest designs is shown in this blouse, which may be worn in low-neck style, or with a guimpe, which is given in the pattern. As illustrated, it is developed in écru chiffon faille, and is shirred to the guimpe of Venise allover. Fawn-colored velvet bands form effective decoration. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 6 yards of 21-inch silk. Price, 15 cents.

No. 1409. Ladies' Shirt-waist. This is a particularly smart shirt-waist, showing the new yoke effect, front and back. White Persian lawn was used in making it, with Valenciennes banding for trimming. If desired, the yoke may be embroidered. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 3½ yards of 36-inch material. Price, 15 cents.

No. 1409. Ladies' Shirt-waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.

Springtime Social Affairs

A CHARMINGLY pretty luncheon may be given during Easter week. The house and table should be plentifully adorned with the Spring flowers—jonquils, hyacinths, tulips or primroses. Butterflies with primroses make an especially beautiful and appropriate decoration for the Easter table, and the menu should comprise as many fresh fruits and vegetables as possible. The following is a good formula:

MENU.

Strawberries au Naturel
Olives Radishes Salted Nuts
Purée of Spinach Crouton Sticks
Lobster Cutlets
Hot Rolls
Sweetbreads with Mushrooms
Asparagus Tips
Tomato Aspic and Celery Salad
Ice Cream served in Tulips
Assorted Cakes Bonbons Fruit
Crême de Menthe
Coffee Served Afterward

The strawberries should be offered unstemmed on their green leaves, with the accompaniment of pulverized sugar in a small plate or a paper case. If the berries are not procurable, the pulp of grape fruit may be charmingly served in tall glasses, with maraschino poured over it and the top ornamented with the liqueur cherries.

The spinach pureé should have a little whipped cream on top when served, and the lobster cutlets should have parsley for a garnish. Sweetbreads should be parboiled and then delicately fried, with a cream sauce to which mushrooms have been added.

The tomato aspic is a tomato jelly formed in a mould. When quite firm, it is scooped out and filled with simple celery salad and mayonnaise dressing, making a deliciously refreshing and Spring-time viand.

Use large white or pink tulips for the ice-cream and remove the pistil and stamens. Have the ice-cream frozen pretty solidly and place it inside of the flowers and set them away in ice and salt to harden until needed. Bermuda Lilies may also be used in the same way.

A HOAX PARTY.

Such an affair should be a ghost party to insure a lot of fun and the invitations should request the guests to appear in sheet and pillow-case dress. The host and hostess should be similarly disguised, with small bells sewed on their dominoes to distinguish them.

The evening's fun may be inaugurated with an April Fool dance. The figures range in line, and one person at a time guesses as to the disguised personalities, the hostess keeping score. If the guesser makes a mistake, the ghostly person calls out, "April Fool," and the hostess keeps the score of the number of times he is fooled. As he finishes, a waltz is played and everybody whirls around until the music ceases, when another guesser has his chance to win a prize. The prizes are given after the masks have been removed, the one who has been fooled the least receiving the first prize.

An April fool pie affords much merriment. The top may be of pie-crust and the interior filled with all sorts of souvenir trifles wrapped in tissue paper. Four-and-twenty silhouettes of black birds may be posed around the edge of the pie, and small bells may be sewed around the tablecloth.

There should be no fooling about the supper, but chicken salad with fried oysters, sandwiches and coffee, ices and cake should be daintily served. The cake stuffed with cotton or the sham bon-bons would be out of place.

AN APRIL FOOL DINNER.

Such an affair gives an opportunity for the jolliest sort of feasting. It is a promoter of merriment to have souvenirs for different guests brought in between each course. These should be elaborately wrapped and may consist of any sort of a joke upon the habits or opinions of the recipients accompanied perhaps by a little rhyme.

The name-cards must be in the shape of fishes, this idea having been derived from France, where they say, "Poisson d'Avril," instead of our "April Fool," signifying that one is easily "caught."

Bonbonnières fancifully gotten up with clowns on the lid may reveal a top layer of sham bon-bons overlying some very inviting ones. These shams may consist of button-moulds or spools, or balls of cotton covered with chocolate. Attempts to fool each other will follow the serving of the dinner, which should not, however, display any sham features in the menu. Some eccentric notions may be introduced into the table decorations, as, for instance, ginger ale bottles may be utilized for flowers; and the long-stemmed clay pipes set in a circle round a potato and set swinging from a chandelier are beautiful when they have lighted candles in the bowls.

Many fooling surprises may be applied by the use of the mirror. I heard of one hostess who told her guests that she wished to show them a life-like picture which she had just received, and, withdrawing a curtain, revealed a mirror on which was written with soap, "April Fool." Mesmerism makes a good evening's entertainment after an April Fool dinner-party.

The menu may consist of conventional dishes, all the surprises being confined to the decorations and fun-making:

Grape Fruit
Blue Points on the Half Shell
Cream of Celery Soup
Broiled Shad
Creamed Chicken with Mushrooms
Cauliflower au Gratin Potato Croquettes
Lettuce and Cream Cheese Salad
Ice Cream in Forms
Coffee

A guessing contest would be a suitable finale for such an evening—all sorts of "fool" questions being submitted and the prizes being of a hoaxing character for the sake of fun.

(*Continued from page* 11.)

She must hear him say it: and afterwards she thought that she could endure anything else that befell. If he were only hers and she his she could bear anything that was to come.

She was shown into his consulting-room, where he sat writing busily at a table. The room was fundamentally dreary, with its dusty carpet, its heavy reps curtains and wire screens to the windows, its fire almost out, its general air of neglect and dust, as dreary as the mean street outside swept by the east wind. Yet to her it was beautiful because he was there. It was enough for the moment that they were alone in such a solitude as they had never known before.

He sprang to his feet with a little cry of delight at beholding her. The white lids revealed her conscious eyes; the color glowed in her cheek.

"You will wonder why I have come," she said.

"For the moment it is enough that you have come," he answered, setting a chair for her with an exhilarated laugh. This sudden coming of hers had put him off his balance. The odor of her violets was heady—intoxicating.

"I came down to see your old people, Martin and Jane Williams. They proved to be, as I thought they might when you told me their names, old servants of my grandmother. They are not going to the almshouse. They are going back to Eastway Park. They will have a lodge to themselves, and a woman I am interested in, a widow, to see that they don't fall into the fire. I came to ask you when they might go—tomorrow?"

"They must have thought you were an angel," he said. "They may go whenever they are ready. The sooner they are out of their present abode the better. Eastway will be Heaven."

She looked down at the muff in her lap, and a quiver of agitation passed over her face. She opened her lips as though to speak, once or twice, and he had an idea that her hands closed on each other nervously in the covering of the muff.

"What is it?" he asked. "What is it—dear?"

"They told me you were going to Africa," she said, "to that place you told me of the other night. Let someone else do it, someone who has less to live for. Not you. You mustn't go. I should—I should——"

She burst suddenly into tears and hid her face. Then she was sobbing in his arms.

"What must you think of me?" she said amid her sobs.

"What must you think of *me*? I never meant to have spoken, till I had done something. A rich woman like you, Isabel. But now—if you had not come I should have been strong. Now, you have done something you never can undo, Isabel. You have made me tell you that I am yours forever."

"Your eyes told me that long ago. But I thought you never would speak. I was starved to hear you say it."

"You shall hear me say it till the day of my death."

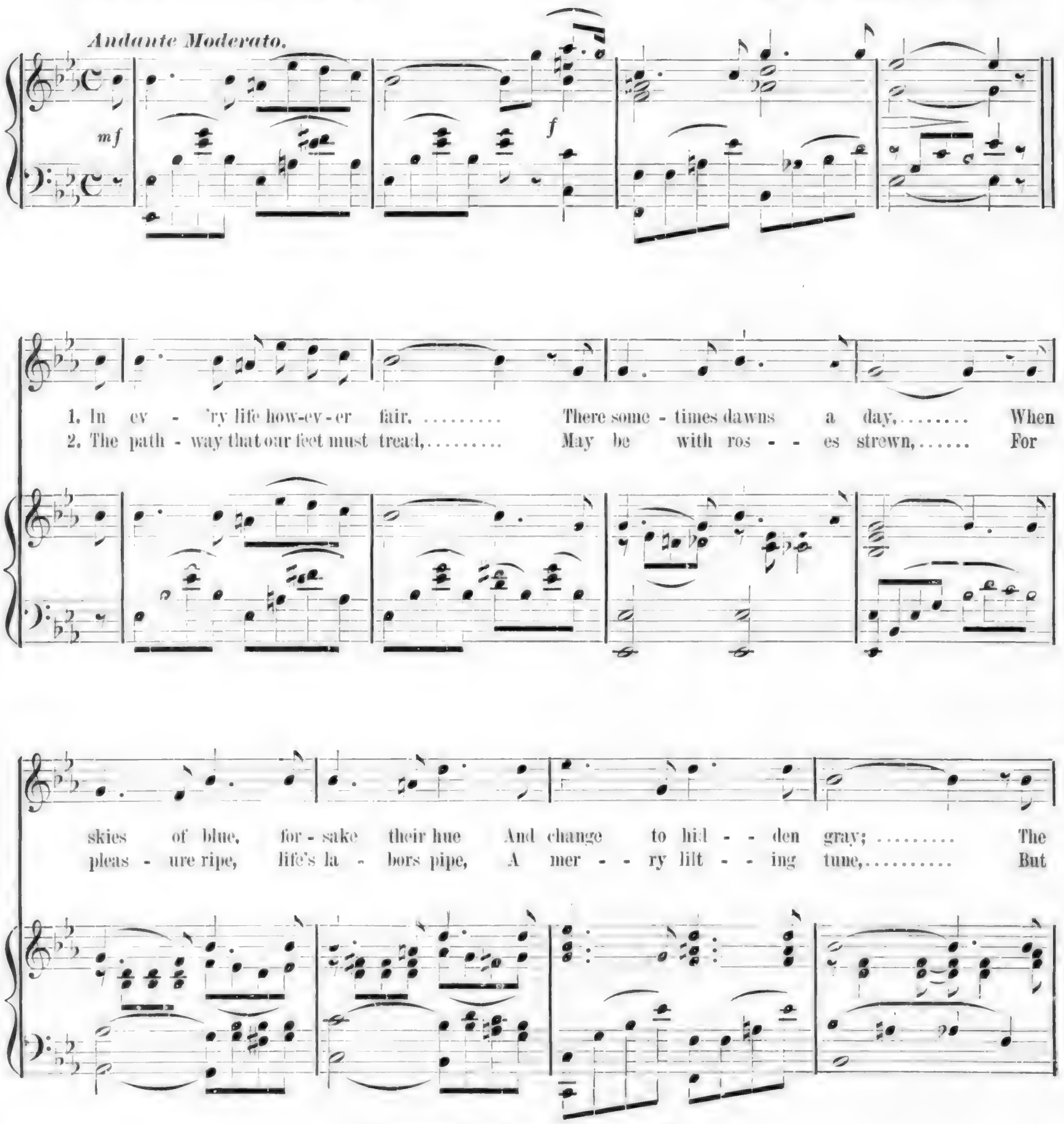
"The thought of the separation almost broke my heart!" she answered, smiling through tears.

"Do you think that I really could have left you, dearest?" he asked. "When the time came, I should have weakened. Life without you would be simply unbearable!"

THE STAR OF LOVE.

Words by J. CHEEVER GOODWIN.

Music by GEORGE ROSEY.


Andante Moderato.
mf
f
1. In ev - 'ry life how-ev-er fair, ... There some - times dawns a day, ... When
2. The path - way that our feet must tread, ... May be with ros - - es strewn, ... For
skies of blue, for - sake their hue And change to hid - - den gray; ..... The
pleas - ure ripe, life's la - bors pipe, A mer - - ry lilt - - ing tune, ... But

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ro - y dreams our hearts have nursed, ... Take wings and van - ish quite..... And
all too soon, the meas-ures change, ... To dirg - es weird and drear, ... The

we are left fore - lorn, be - reft, In gloom of som - - bre night.....
sun - light fades, and som - bre shades, O'er - cast the land - - scape clear. .....

f

CHORUS.
con espress.

One star a - lone, can darkest night il - lume, One star a - lone, can oft' dis-pel the gloom; One

star a - lone, can brighten skies a-bove, One star a - lone, the star of love.....

D. C.

MODISH AFTERNOON GOWNS AND EMBROIDERED SHIRT-WAIST.

Tissue Paper Patterns of the Above Designs, 15 cents for each number. These Models will be cut in Pinned Paper Patterns if desired, in stock sizes, at the following prices: Waists, $1.50; Skirts, $1.50. Entire Costume, $2.50. Cut to Special Measure, each, 50 cents extra.

No. 1296. The vogue of hand embroidery is increasing, and the smartest shirt-waists have fronts, cuffs, stock and girdle, embroidered to correspond. The shirt-waist shown, is made of white butcher linen and is tucked at the centre to give a triple box-plait effect. Tucks are arranged at each shoulder in front, and are stitched to yoke depth. The fullness of the sleeve is adjusted by means of dart tucks at shoulder and wrist. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 2¾ yards of 36-inch material. Price, 15 cents.

Nos. 1424-1425. A charming dress suitable for informal functions, of the new warp print taffetas in a soft apricot shade. The waist is shirred below a yoke of tucked white batiste, and is finished at the top with a stitched band of taffetas, that turns back at the centre-front in tiny revers, covered with broderie Anglaise. A bow of narrow black ribbon, and a girdle of black messaline, give a note of individuality. The sleeves are in the fashionable elbow length, with a gauntlet cuff, and finished with a long close-fitting or mitaine cuff of tucked batiste. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 5 yards of 21-inch silk, and 1½ yards of batiste. Price, 15 cents.

The skirt (**No. 1425**) is cut in fifteen gores, with every alternate gore formed in a box-plait. Gathered sections are added below the knee, to the intervening plain gores. This is a particularly graceful and stylish model. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 24 requires 12 yards of 21-inch material. Price, 15 cents.

Nos. 1426-1415. The fashionable guimpe effect is shown in this gown of blue and green plaid Mohair Lustre, the waist of which may be worn low neck, or with a guimpe of allover Valenciennes lace. As illustrated the waist is shirred to the guimpe, and is trimmed with bias folds of black taffetas that end in two scrolls in front. The sleeve is shirred to form a double puff, and has a mitaine cuff of lace. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 2½ yards of 48-inch material. Price, 15 cents.

The skirt (**No. 1415**) is adjusted about the hips by several rows of shirring, and hangs in graceful folds. It is trimmed around the foot with black taffetas bands to harmonize with the waist. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 36 requires 4½ yards of 48-inch material. Price, 15 cents.

The Realm of Fashion

♣ From the advices of our special representative in Paris, we are enabled to speak with additional authority of the present vogue as now prevailing at that great centre of fashion and it is our pleasure to invite all who may be interested to call at our show-rooms (853 Broadway) and inspect the exquisite imported models which we have just received and which display that absolute *chic* so indispensable to the French creations.

♣ The new circular skirt is a modistic revelation. Made with a seam down the front, it is close around the hips and falls away in long graceful bias lines to the foot, where its exceeding fullness creates soft overlying folds. Somewhat similar in general construction to the sun-plaited skirts of several seasons ago—minus the accordion plaiting—some of these skirts measure as much as 8 or 10 yards at their utmost circumference. But the home dress-maker should beware of ever making up this model in anything but firm material, as otherwise it would not keep its shape.

♣ The "trotteuse," or short walking skirts, are plaited from the hips down, either with side plaits, box-plaits or double box-plaits, and the habit-back has been entirely replaced by the inverted or box-plait. Skirts are much trimmed around the bottom, either with deep nun tucks or plaitings or ruffles, shirrings, fancy braids, velvet ribbon, flat applied pieces, hand-made trimmings of great variety and strappings, but all trimming at the top has been sedulously eliminated. In fact, the hips are closer than they have been for some time past, all plaits and fullness lying very flat. There is no reason, therefore, to dread the return of crinoline, although a gentle "cerclette" or dress-improver is sometimes inserted in the hem. Shirred panels are extremely good this season.

♣ Simplicity is the key-note for the lawns and organdies and other thin gowns that women are now making up for summer, and for trimming them Valenciennes insertions and edgings or broderie Anglaise will have the preference. The leg-o'-mutton elbow sleeve will be almost universally used for these cool frocks for hot days. The newest organdies hang softly, absolutely without stiffness. They are as soft as mull.

♣ There is really no very radical change to be recorded in costume this month, the difference being in trimming rather than in new shapes of garments. A cape-coat that is a compromise between a jacket and a cape, drawn in under the arms in a sort of a sleeve, offers the smartest suggestion in new shapes that has been seen, and it may be characterized as the latest evolution of the boléro. It may be worn open or fastened with a row of buttons and buttonholes. In this, as well as in the double-breasted boléros, is evinced a decided reaction against the loose, dropping-off garments of last year's fashions.

♣ With the extremely small hats which are now the thing abroad, excessive breadth and voluminousness are not permissible, for with the exception of broad and slightly raised shoulders, the effort is to keep the figure as slender as possible.

♣ In materials, the check is triumphant,—the shepherd's plaid in black and white, brown and white, or navy blue and white, and blue and green, being especially attractive made up in short walking suits. The Panamas and all of the various qualities of mohair are first choice for Spring suits, and the Scotch mixtures showing the same colors are a close second. There is a novel idea for costumes which will doubtless "take" very well, and that is the use of plain voile or other transparent material over a checked silk foundation. One of gray voile over black and white checked silk was exquisite, the movement of the wearer throwing beautiful lights and shades that was fascinating to the eye of a beholder. Gowns of thin shot taffetas in green, blue, orange, black, or a mixture make very soft harmonious effects. Some stronger colorings, too, will have a vogue, blue, red, beige, black, etc. Broché silks, printed gauzes, striped Chinese silks, will be popular in changeable effects, and voiles de laine trimmed with silk galloons imitating Japanese or Oriental embroideries. Woolen galloons in the same shade as the materials will also be very much used, and the new trimmings are most original and effective.

♣ The extreme popularity of pongee and other washable silks is already settled, and the Rajah and Burlingham weaves will question supremacy during the Summer with checked taffetas for the short silk blouse suits. We are to have a reign of embroidered trimmings. Lace is somewhat in eclipse, except for blouses and for diaphanous frocks, and all sorts of braid and soutache are being demanded. The fashionable galloons introduce a bit of color—very charily.

♣ Linen costumes with the showy eyelet embroidery and other applied effects will be worn more than ever, especially in white, bright blue, Nile green and lavender. Most of them are made with the Spanish jacket or boléro, although frequently a longer coat or Norfolk is noted.

♣ The boléro or figaro have both broken out anew, but the boléro of to-day is a very different matter from that formerly worn, because it defines the bust and waist-line severely. The popularity of the elbow sleeves, worn either with or without the mitaine cuff, is assured for this season.

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Tissue Paper Patterns of the Above Designs, 15 cents for each number. These Models will be cut in Pinned Paper Patterns if desired, at the following prices in Stock Sizes: Coats, $1.50; Skirts, $1.50. Entire Costume, $2.50. Redingote, $2.00. Cut to Special Measure, each, 50 cents extra.

Nos. 1447-1212. This costume of lilac chiffon faille Francaise, displays the newest redingote model, having both waist and skirt portions formed in box-plaits. Sections of baby crochet lace are inserted between the box-plaits of the waist, and the narrow vest, which is quite high, is also of lace. Violine chiffon velvet is used for the flat collar, girdle and sleeve finish. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 12 yards of 22-inch silk. Price, 15 cents.

The skirt (**No. 1212**) is cut in seven gores, and is box-plaited, with the plaits stitched to the knee. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. Size 24 requires 12 yards of 22-inch silk. Price, 15 cents.

Nos. 1416-1417. A simple but smart and effective tailored gown of mahogany-brown Panama voile, the coat of which is of the Eton type, and is fitted to the figure by means of dart tucks. The waistcoat displays an odd decorative effect of lace motifs, inset in the lower part, while tabs of voile piped with seal-brown taffetas form the upper portion. The folded girdle is of taffetas. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 2½ yards of 48-inch material. Price, 15 cents.

The skirt (**No. 1417**) is cut in three pieces, with a panel front gore, and is adjusted about the hips by means of tucks stitched to yoke depth. Folds of the material, piped with taffetas, make an effective foot decoration. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 24 requires 5 yards of 48-inch material, with straps. Price, 15 cents.

No. 1435. For dressy wear, this blouse coat of chameleon taffetas in blue and green, is a desirable model. The plaits that are arranged at each shoulder in front, are stitched to the bust, while those in the back are stitched to the waist-line. The vest, girdle, and neck finish are of moss-green chiffon velvet, and the revers and flaring cuffs are of white cloth, with a decoration of embroidery. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 7 yards of 20-inch silk. Price, 15 cents.

The Sleeping Room

By Adelaide Meldrum

MODERN science, in its efforts to perfect a wall-covering which shall be sanitary and easily cleansed, in place of one that may prove a lodging-place for germs capable of producing disease and death, has been well directed, and we are now assured that an ideal and attractive medium has finally been discovered.

This medium is such an excellent opportunity for displaying one's artistic individuality that it will undoubtedly become very popular, as it is better known, for the interest in the rooms of a house is always largely enhanced by the personality of the occupants as evinced by the decoration. This is especially true of the rooms where so many hours of the twenty-four are devoted to slumber.

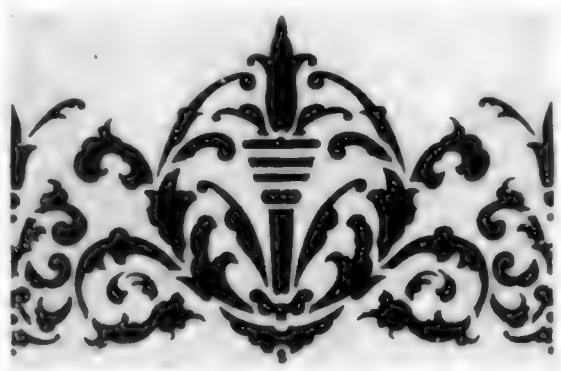
DECORATION OF A MODERN BEDCHAMBER IN THE FRENCH STYLE

The new process of decoration is easily described. The basis of it (alabastine, as it is called), being ground from rock, is mixed with pure cold water and simply brushed on. Any woman, man, boy, or girl can put it on, for it is not like kalsomine or whitewash. The colors come already prepared and require no blending. They are the most beautiful that can be produced, and after being applied will neither fade, peel, chip nor crack.

Beyond question, a professional decorator could do more with this medium than an amateur, but if simple effects are aimed at, an untrained hand can achieve very satisfactory results. The two-tone decorations make beautiful bedrooms, as, for instance, the light blue walls touched out with a little pink vine in stencil for a frieze produce a charming effect. The two shades of green also make a very comfortable and cheerful decoration, but are probably more appropriate for a sitting or living-room than for a bedroom, except in the paler shades. The rays thrown from a yellow room are most healthful and enlivening.

The pattern of old Dutch tiles is clean, wholesome, and attractive, and may be used for the fireplace or in a bathroom or kitchen—and equally good are the tiles of light green, buff, or deep yellow, in which for greater variety a three-leaved clover or fleur-de-lis may be stencilled. This tile pattern is reproduced by simply taking a ruler and marking off the space of the tile on the medium mentioned and then applying a coat of varnish to the surface.

Harmony with the interior or furniture of a room is the main desideratum, and grays and tans are very pretty and satisfactory for a bedchamber. The Arts and Crafts movement which has done so much for interior decoration in various ways has developed a taste for the simple mode which works for the more artistic rendering of our homes just as "The Simple Life" has come as a reaction from the too strenuous. Expense and discomfort are two elements that deter many persons from re-decorating their rooms, but with this new process these bugbears have been obviated. A sheet or canvas is laid on the floor and a man with a brush and pail containing the solution applies the liquid medium which in a little while will renovate and rebeautify the wall.



SECTION OF THE FRIEZE SHOWING STENCILLED DETAIL.

Color-schemes of various combinations are possible. At present, the rage for greens prevails in decoration, there being a popular fancy that the green vibrations of color are the most pleasant and restful that we can experience in life, and therefore especially desirable for bedrooms. Green, as we all know, is a combination of blue and yellow, signifying intelligence, in the former, and love, in the latter, and therefore the combination should indicate wisdom. If green walls reflect wisdom we do well to use it on the walls of rooms devoted to sleep and rest, that we may imbibe it unconsciously with every respiration while we slumber.

Halls and libraries may properly have a monopoly of the sombre tintings, and in those rooms the darker color may be used below, the paler above, using a light cream-colored ceiling; but as our bedrooms should suggest cheerfulness above all things, lighter tones are preferable for that purpose. In the large illustration given is shown the charming results that may be obtained by this process when the French style of furnishing is adopted, and in the smaller one is a detail of the stencilled frieze that has been used.

There is a decided change noticeable in our method of house decoration, as well as in our ideas of living generally. We are paying more and more attention to hygienic conditions, and there can be no question that a tinting process applied directly to the wall is more sanitary than a medium which involves the use of a paste that may become sour and disagreeable. When you consider that one may be overtaken with illness inside those four walls, it is important that they harmonize with one's temperament.

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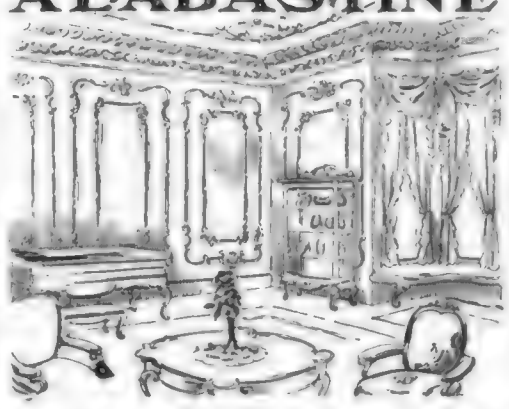

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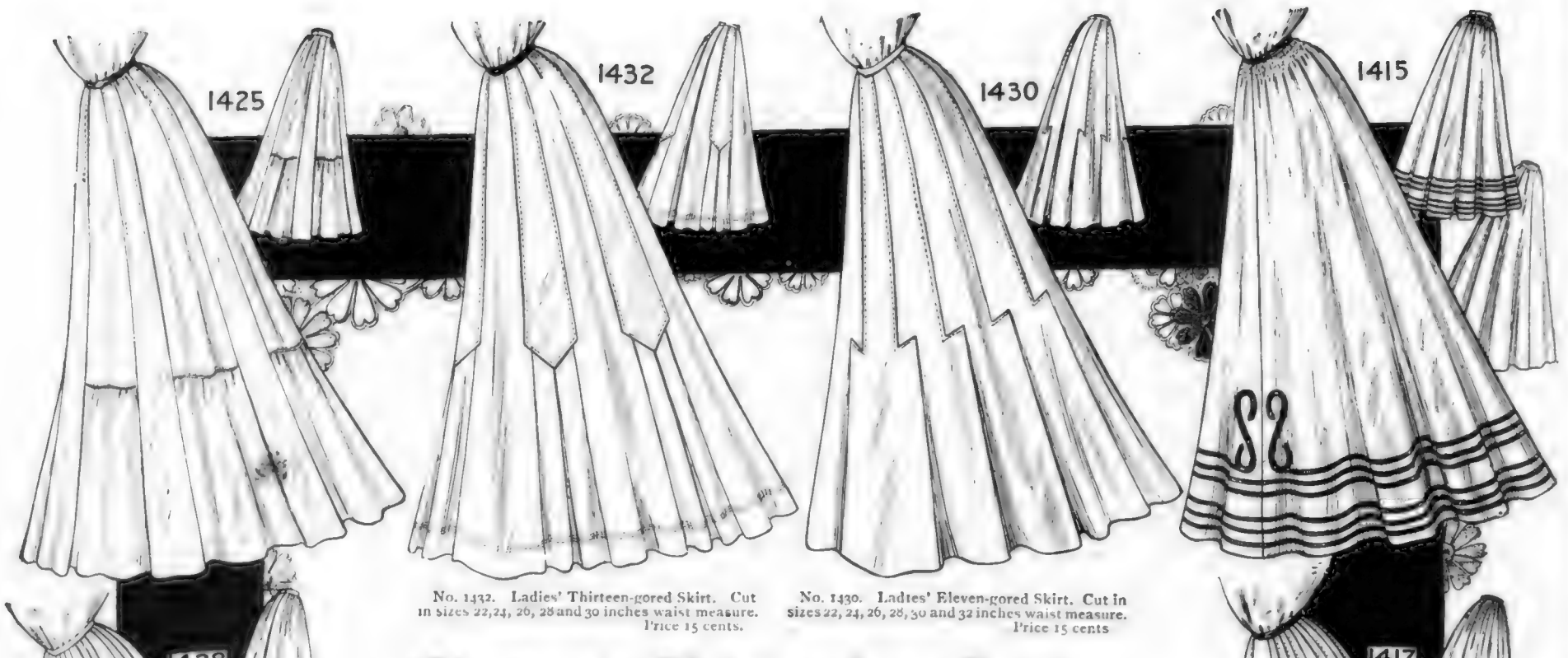

No. 1425. Ladies' Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price 15 cents.

No. 1428. Ladies' Skirt. Cut in sizes, 22, 24, 26 and 28 inches waist measure. Price 15 cents

No. 1432. Ladies' Thirteen-gored Skirt. Cut in sizes 22,24, 26, 28 and 30 inches waist measure. Price 15 cents.

No. 1430. Ladies' Eleven-gored Skirt. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Price 15 cents

Newest Skirts for Spring

THE Spring skirt models do not differ radically from those that were worn all Winter, except that the fullness at the foot is more pronounced. The vogue of circular skirts is increasing, and many of the handsome imported gowns, display skirts cut in this style. Box-plaited effects are much in evidence, and the many-gored umbrella skirt is also in favor. Mohairs, serge, cheviot, Panama cloth, voiles, broadcloth, and all the English tweeds and mixed suitings are fashionable materials for tailored suits and separate skirts. The correct length for all skirts to be worn on the street, is the round length.

No. 1425. Ladies' Skirt. A smart skirt of blue mohair Sicilienne, that is cut in fifteen gores, with a box-plait formed on every alternate gore. The intervening plain gores have a shirred section set on below the knee. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 26 requires 7 yards of 36-inch material. Price, 15 cents.

No. 1432. Ladies' Skirt. The lower fullness so essential now, is given to this skirt of Havana-brown Panama voile, by the side-plaits that are inserted below the knee. The skirt is cut in thirteen gores, and has an inverted plait at the back. Stitching finishes the lower edge. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 24 requires 10 yards of 27-inch material. Price, 15 cents.

No. 1430. Ladies' Eleven-gored Skirt. A handsome skirt of Spring-weight broadcloth in oak-leaf green, which is made with extension plaits at each seam below the knee, and an inverted plait at the back. The pattern is cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Size 24 requires 5 yards of 50-inch material. Price, 15 cents.

No. 1415. Ladies' Two-piece Skirt. Circular effects are popular in skirts, and this is a good model, developed in black éolienne. The skirt is cut in two pieces and has a seam down the centre, front and back. Bias taffetas, or chiffon velvet bands, could be used for the foot decoration. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 24 requires 5 yards of 42-inch material. Price, 15 cents.

No. 1428. Ladies' Skirt. A plaited panel front effect, is shown in this skirt of Grecian voile. The sides and back are circular, and the waist fullness is arranged in clusters of tucks stitched to yoke depth. Two shaped flounces lengthen the sides and back, and are put on under a deep religeuse tuck. The hem on the lower flounce simulates a third tuck. The pattern is cut in sizes 22, 24, 26 and 28 inches waist measure. Size 24 requires 7½ yards of 36-inch material. Price, 15 cents.

No. 1417. Ladies' Three-piece Skirt. This stylish walking skirt is developed in violine Henrietta, a fabric which has been revived lately, and, on account of its beautiful lustre, and soft drapy quality, is particularly suitable for this season's modes. The popular panel front is shown in the skirt, which has circular sides and back, adjusted about the hips by tucks. Bias bands of the material, piped on both sides with self-colored taffetas, make an attractive trimming. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 26 requires 5¼ yards of 40-inch material if made with the trimming bands, and 4¾ yards without. Price, 15 cents.

For reception and visiting gowns, the skirts are slightly longer than those to be worn on the street, and are almost invariably made of the same material as the waist. The favored fabrics are éoliennes in various shades of gray, tan, blue, green and violet, crêpe de Chine, marquisette, poplinette, veiling, and taffetas—the latter in chameleon or shot effects, warp print, checked, striped and Pompadour. Sometimes with a Louis XV, Louis XVI, or Directoire coat of brocade or Pompadour silk, a net or lace skirt is worn, with decidedly good results. These combinations are in vogue for bridesmaids' costumes, and, when worn with a big plumed or flower-trimmed hat, they are certainly picturesque. The most fashionable laces for the skirts to accompany coats of this description are Valenciennes, Oriental, Lierre and repoussé, besides printed and dotted nets and tulle. Many lace skirts are quite plain and untrimmed, relying for their style value upon the beauty of the material, and the full graceful folds in which they hang when cut by the latest circular models. A few are shown, however, that are trimmed with narrow bias puffings, or scroll designs of cable cord, made of the silk used for the coat.

All decoration should be applied around the lower part of the skirt, horizontally, or in vertical lines at the centre-front. Beautiful hand-painted medallions, framed in heavy lace, are exquisite, and ribbon embroidery is another favored mode of ornamentation.

Braids in all widths, in silk or mohair, are used as a trimming on many handsome skirts, and the new ruffled silk braid that can be had in white, biscuit, and light colors is particularly effective.

Lace is extensively used, but only in white, écru, butter, or linen color, as it is no longer fashionto have lace dyed to match the gown-color. It was a pretty style, but its vogue was ephemeral.

No. 1415. Ladies' Two-piece Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price 15 cents.

No. 1417. Ladies' Three-piece Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price 15 cents.

Talks to Our Girls

By Miriam Manning

Readers of THE PICTORIAL REVIEW inquiring for shops where mentioned articles may be purchased should enclose a stamped envelope for reply and state the page and date.

THE girl of dainty and refined instincts desires that every little detail of her attire shall be correct and unobtrusive. Now, who would ever suppose that the eyelets of shoes could cause her any irritation?—but they do. As soon as they begin to wear off and turn brassy she considers herself ill-dressed and far from neat. Trifles have such an effect upon her that she thinks every one is looking at her shoes. Let her take heart of grace, however, for that brassy glint has been eliminated, and the up-to-date shoe-eyelet keeps its blackness until the leather itself falls into pieces, despite the hardest sort of wearing. So much for American ingenuity! These eyelets are now sought eagerly by the manufacturers, and a shoe without them is a back number. In buying your shoes, see to it that the maker has been up to date and that the eyelets are irreproachable.

* * *

Many of the young girls who are clever with their needles are trimming up their parasols for Summer use. On another page of this Easter number our girl readers will find several examples of parasols which will show just how chiffon and lace are appliqué. If you have a plain white parasol left over from another season and slightly soiled, some ruffles of Liberty silk or chiffon will furbish it anew, and the Pompadour ribbons are lovely for such decoration.

* * *

In the farewell letter which Thackeray's Amelia took home with her to Russell Square, when she quitted Miss Pinkerton's famous academy for young ladies, there was a clause commending a four hours' daily *régime* of the backboard for the next three years as being "necessary to the acquirement of that dignified deportment and carriage so requisite for every young lady of fashion." Dancing is mentioned as one of the amiable Amelia's accomplishments, but there is never a word about drill, physical exercises, or athletics.

Now we have changed all that. With us, as with the ancient Greeks, the healthy body is considered of as much importance as the healthy mind in the education of girls as well as boys, and dancing and daily prostration on the backboard or the floor are no longer considered sufficient training for the growing limbs and young muscles of American girls. The modern school-girl, an Amazon in embryo, can hold her own with her brothers at cricket, or hockey, or swimming. She does not faint, as did one of Miss Austen's heroines, with the fatigue of a one-mile walk, but can do her ten-miles tramp without turning a hair. She still dances, but she also fences, and she is as much at home as her brothers are in a well-equipped gymnasium.

With this change, this cult of the healthy body as an essential in girl's education, has come a demand for athletic directors and for women teachers of physical exercises, and many girls whom ordinary teaching did not attract have found in this an employment at once congenial and profitable.

* * *

In this rapid-transit age we are all impatient to arrive at ultimate conclusions. We hate to learn; we want to know without the bother of concentration. In only one direction does it seem possible to dispense with years of study, and that is in the ability or means to produce piano music, which is now perfected on such a scale that if one shuts the eyes and merely listens, one may fancy that a Paderewski or a Joseffy is playing, so perfect are the modern devices for achieving effects. Especially is this true with one marvelous attachment to the piano which I have in mind and which girls everywhere are finding invaluable for their little evening dances. Perfectly reliable as to time, and affording the greatest variety of beautiful dance-music, familiar melodies, classical gems, or operatic airs, a whole evening's entertainment of a high class may be procured without any difficulty. And what admirable expression can be given! No longer are pianos standing dead and idle—the wand of the magician has touched them and they live—to educate the ears of young children to good music and to enliven the solitude of the aged. In handsome cases, these superb supplements to the piano—invented eight years ago—are welcomed in drawing-rooms and parlors everywhere, for their prices are reasonable. It is worth your while to send for a catalogue, as the one published is not only instructive but pictorial.

* * *

Which reminds me, that the girl who dances is frequently weary when she seeks her repose in the early morning hours after her graceful exercise in the fashionable cotillon, and I should like to tell her that I have learned recently of an alleviation to this sensitive condition of the feet which she would appreciate. If she will take a hot foot-bath before going to sleep and use the chemically prepared soap which will insure the restoration of the tired tissues to their normal condition, she will be grateful for the knowledge. This is only a single use among the many which this admirable soap is good for, and I am glad to be able to tell you about it, for almost every one suffers from tired and swollen feet.

* * *

All of the girls that I know are doing bead-work, either with crocheting or loom or on canvas, for it is so fashionable just now and the patterns are so beautiful. Belts, fobs and chains are among the smaller articles done by weaving, and these are popular because they are quickly finished. The Florodora knitted purse is also very popular, this being done in a pretty shell design. Unless the girls prefer to knit them, as is frequently the case, the chatelaine bags, purses, and card-cases are usually crocheted. The style of work is governed largely by the silk selected. Fine silk and beads are used for the floral and landscape designs that resemble the old style of bead-work. There should be no difficulty about your procuring just what you need for such work, for mail orders are promptly answered, and when you have a good supply of beads on hand in all colors you can make exquisite things.

Speaking of beads, let me tell you that the best thing to use for stringing your long chains is crocheting silk, doubled and waxed.

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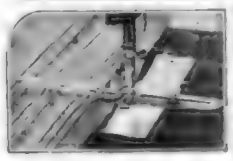

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Tissue Paper Patterns of the Above Designs, 15 cents for each number. These Models will be cut in Pinned Paper Patterns, if desired, in Stock Sizes, at the following prices: Jackets, $1.50; Skirts, $1.50. Entire Costume, $2.50. Cut to Special Measure, each, 50 cents extra.

Nos. 1431-1432. A new box-coat model, that is severely simple in outline, is shown in this costume of rough weave pongee. It is cut with a loose full back, and is single-breasted, fastening invisibly. No decoration is used except stitching, and tiny revers of linen bed-ticking in tan and red stripes, on the collar, pockets and sleeves. This seems an odd trimming to apply to a pongee suit, but it is the latest wrinkle from Paris. A sparing use of it is recommended, however, as an excessive quantity simply vulgarizes the gown. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 7 yards of 36-inch material. Price, 15 cents.

The Skirt (**No. 1432**) is of pongee in the new panel effect, and is cut in thirteen gores, with plaited sections inserted below the knee. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 24 requires 10 yards of 27-inch material. Price, 15 cents.

Nos. 1433-1291. A modish linen suit is shown in this model, developed in a delicate écru tint. The coat is full and loose, in three-quarter length, and is made double-breasted, fastening with linen-covered buttons. An inverted plait is formed at the centre-back, and stitched to the waist. A touch of originality is given to the coat by the notched collar of black chiffon velvet. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 8 yards of 32-inch material. Price, 15 cents.

The Skirt (**No. 1291**) is of écru linen, and is box-plaited. Rows of stitching form the only decoration. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 26 requires 10 yards of 32-inch material. Price, 15 cents.

The Domain of the Book-lover

By J. C. Morgan

The accumulation of books bespeaks the man or woman of intellectual tastes, and, therefore, the modern ideas that obtain in the library of to-day are worthy of the thoughtful consideration of the home-maker who would progress with the times. Convenience and cleanliness are the two most salient desiderata, and anything that conduces to those ends will be universally adopted by the true book-lover, sooner or later. So many valuable volumes are ruined every year by dampness and dust that one must not overlook preventives.

A most useful evidence of modern ingenuity as applied to library furniture is the sectional bookcase. It adjusts itself to any number of books, to any condition and to any surrounding. Whether the room be simple or

A MODERN COLONIAL LIBRARY

complex, whether the house be a mansion or a cottage, the sectional bookcase is a true cosmopolite; it is at home anywhere. Queer no one ever thought of sectional bookcases before, for whoever has a home and has been a reader knows the proper disposition of books is a problem.

Sectional bookcases lend themselves so easily to the prevailing decoration of the room that they form its most attractive features. They can be stacked up in a variety of ways, but this does not mean they must permanently remain in that position, like stationary bookcases. They can be stacked in three piles to-day and in six piles to-morrow, and alternating, and the books can be easily moved around. So in furnishing the home library and living-room there are so many possibilities in the use of sectional bookcases that those who do not have them will find them the most desirable article that can be secured for the book-lover's retreat. The drawer at the bottom is exceedingly useful for storing magazines and catalogues, which many like to preserve but which do not seem to find a permanent home in any other place.

The addition of the desk feature to this bookcase is a genuine improvement, as it gives, without any expenditure of room, a most convenient place for the housekeeper and the members of the family to keep little notes for correspondence, such as constantly arise in the home life.

Receipts may be made and entered in the home bookkeeping books, and invitations and notes answered and kept on file in an orderly and systematic manner. The tendency of housekeeping in this country is along the line of system, for housekeeping is rapidly becoming a business in itself, and is just as worthy of the necessary tools as any commercial business.

The central feature in every living-room and library (for the terms are oftentimes synonymous) is naturally the library table. In that important piece of furniture there has been a marked tendency toward the substantial as well as the artistic, and a return to the old forms. The table illustrated is a modern Colonial mahogany, which is an exact reproduction of the old and beautiful Celestia Howe table of New Hampshire, one of the types of tables that has come down to us from the Revolutionary days; remarkable for its beauty of form.

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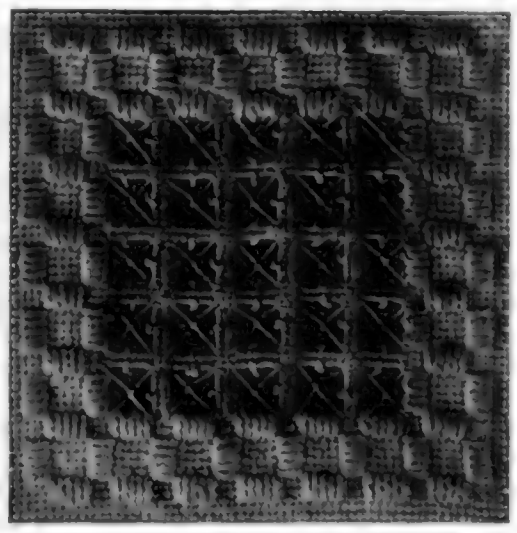
Shirt-waist Decorations

Hardanger and English Eyelet Embroidery

ENGLISH EYELET EMBROIDERY AS APPLIED TO THE PICTORIAL REVIEW PATTERN NO. 1206.

ENGLISH embroidery or open-work is favored for both practical and fancy needlework. The foundation for this embroidery may be either linen or silk, and the best quality should be used. Of the heavy linens, "old bleach" is the most desirable, as it has a tint like old lace. The work is never done in a frame, and the implements required are simply a pair of sharp-pointed embroidery scissors, crewel needles of a fineness to correspond with the material, and the working thread. Take the utmost possible pains with the work, for if the materials are all of the best quality, it will last a lifetime. After the design is drawn upon the material outline the pattern. Simple running stitches are taken even distances apart. The entire design may be outlined at once, or only a section at a time. Beginning at the centre of a leaf, make an incision with a very sharp pair of scissors, clipping to the extreme point on each end. Turn under the raw edges with the needle, clipping it if necessary to conform with the outline, and running the needle under until the underlying stitches form the edge. Hold the material back with the thumb-nail of the left hand and start the completing edge. This is simply an over-and-over stitch worked closely together over the turned under edge and the underlying thread. Hold the material on the straight threads of the goods while working, so as to retain the shape. Where positively necessary to work over a bias edge, work very carefully, so as not to stretch the material, thereby destroying the design. Should the turned-under edge extend beyond the finishing stitches on the wrong side it may be trimmed off; but this is rarely necessary, for the width between is usually so narrow as to simply permit of being turned under and overstitched. In working the latter the best effect is produced by beginning the overstitching at the upper left-hand corner and working toward the right. The design on the shirt-waist illustrated, Fig. I, is made up of leaves which are worked exactly as are the models just referred to. Nevertheless, although the appearance is the same, the sprays are formed without any stems. Simple open-work leaves constitute the entire design, a single flower medallion joining the sprays at the lower portion. In working a design on taffetas, or other silk, it is best. For linen waists and frocks the new silk Hardanger embroidery silk should be used. This comes in four different sizes, and as it is fast dye will be found to wash without turning yellow. Beautiful effects are obtained by the use of carefully selected colors of this Hardanger silk, which comes in sizes either G or H. It must always be remembered that the size of the silk used for embroidering should accord with the weight of the material on which it is to be applied.

For further information concerning this very attractive English eyelet waist design, Figure I, or the Hardanger embroidery design Figure II, and the cloth or silk for working it address Work Table Department, PICTORIAL REVIEW.



DETAIL OF INSERTION IN HARDANGER EMBROIDERY.

HARDANGER EMBROIDERY AS IT MAY BE APPLIED TO PATTERN 1296, OMITTING THE FRONT TUCKS.

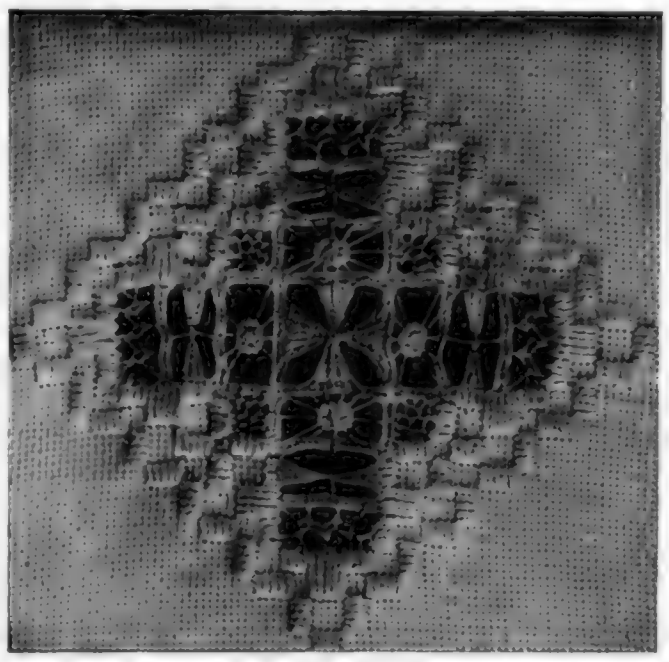
HARDANGER WAIST.

Seldom has an embroidery enjoyed greater popularity than the beautiful canvas needlework called Hardanger, which comes to us from Norway. There the work is done by women and children of all ages, and their skill has made it a national industry.

In Hardanger embroidery the stitches are all done by a careful counting of threads. One needs a pair of very sharp-pointed scissors for cutting the threads, and blunt-pointed needles which will not split the meshes of the canvas. To insure perfect accuracy the block or square forming the design should be worked from the centre. Selecting the centre figure, count every thread across it (on the cloth) and run a thread exactly up the centre line. You will find by counting that six stitches form a *block*, each stitch, beginning in one hole, covers four more into a sixth, making, as we say, a stitch of six holes. (Count all Hardanger by holes instead of by threads, as it is easier on the eyes.) All six stitches are formed alike side by side. The next *block* or cluster begins in the sixth or last hole of the one just worked, and is laid at right angles to the first, the stitches being the same in number. The next *block* of stitches is laid at right angles to the second, or in the same direction as the first. This Kloster stitch is the foundation of all Hardanger embroidery. Sometimes only four stitches form a cluster, but always an even number. Many waist designs are formed of diamond-shaped figures of different sizes and arrangements, the edges of Kloster stitch, sometimes cut out, and sometimes not, and the centres made of darned bars. Always work all the blocks first, and then cut where needed, and draw threads, and always remember that threads can only be cut across the ends of the stitches, not along the sides.

The waist illustrated may be made entirely of Hardanger cloth. This cloth is 48 inches wide and costs 75 cents a yard. The bands down the front, collar and cuffs are shown in detail in illustration No. 3. The Kloster stitch must be worked first, then cut the necessary threads and work the picot bars. These bands are worked directly upon the waist material and terminate in one of the medallions a short distance above the bottom of the waist. They are 2½ inches wide. The cuffs are also made in this way. A detail of the medallions is shown in illustration No. 4. Fancy drawn-work stitches are used for filling, and consist of weaving on foundation threads, and spinning-wheel rosettes on silk outlining threads. Any combination of fancy stitches can be used in these medallions, and for the weaving Persian floss should be used.

In working the medallions commence at the point and make first the outside row of Kloster stitch, then the inner row, which forms the edge of the cut-out medallion; next cut the threads along the edges of the groups of Kloster stitch, leaving only those required for the woven bars, and lastly, work the bars and put in the fancy stitches. Use the Hardanger silk for working.



DETAIL OF DIAMOND IN HARDANGER EMBROIDERY.

The Bride's Table

At Easter-Tide

Appropriate Decorations. By Elizabeth G. Storer

SO many weddings are arranged for the Easter season that quantities of beautiful flowers are forced to meet the needs of such occasions—for house and table decoration and for bouquets to be carried by the fair brides and their maids. Easter lilies and the other white flowers distinctively associated with the festival are profusely used in every style of decoration, and white lilacs, white violets, lilies-of-the-valley, bride roses, hyacinths and gardenias are considered particularly choice for those exquisite bouquets which the brides now carry.

The decorations for a bridal table should be all in white and green with the white predominating. A tall crystal vase containing lilies in the centre of the table may be made the radiating point for garlands of smilax or asparagus fern, and these may be caught with charming art at the corners of a square table, or separating the places at a round one, where bows of white Liberty ribbon or scarfs of malines may be placed as a finish. In lieu of the vase, if a low decoration is preferred, a horseshoe of bride roses with maidenhair fern is a pretty "good luck" suggestion. Cut glass is beautiful to carry out the white and green idea, and nothing could be prettier than a crystal rose-bowl filled with roses, asparagus fern and lilies-of-the-valley set on a mirror as a centre piece, with the accompaniment of crystal candlesticks and bonbon dishes. The candle shades, if not all white, might be of embroidered and pierced silver paper over green silk with green bead fringe. Many persons prefer a tall table decoration to a low one, and in some families are old-fashioned épergnes and silver candlesticks which are just the thing for modern effects.

THE BRIDAL TABLE, DECORATED WITH BERMUDA LILIES AND SMILAX.

The Japanese idea is popular for the wedding-table, and by using a brass jardinière for a centre-bowl filled with cherry-blossoms or wistaria or white irises, with strings of lanterns for lighting, this effect may be achieved. Or the Dutch idea is good, using white tulips or hyacinths for the centre-piece, with boxes of these flowers on the mantelpiece and windows, with much Delft ware in evidence on the wall-shelves. If tulips are utilized (and they are very pretty with their showy pale-green leaves) the candles should have tulip shades. A violet wedding breakfast is appropriate for a widow marrying again. For a central decoration violets in pots may be placed in a deep pan, surrounded with sand in which ferns are set to conceal the pan. Strew violets over the Battenberg scarf and have souvenir bunches tied with violet ribbon to the name-cards at the places.

A bare polished table is pretty for luncheons sometimes, but altogether inappropriate for a wedding. Use your most beautiful damask tablecloths and overlay them with choice lace pieces, or scarfs of chiffon or tulle. A white chiffon parasol may be utilized, trimmed with flowers continued down the wires and streamers of ribbon running to the several places, where they are caught with bunches of flowers.

The newest idea just arrived from France, consists of floral effects around incandescent bulbs; those in artificial white lilacs are especially beautiful and they give a festal appearance to a room and table that is most charming. These are expensive, being sold at $1.00 each in the shops, but a woman of ingenuity could easily make them herself.

To-day, the lighting of the table is chiefly by electricity or candles, and all sorts of fancy shades may be bought or made by the clever hostess. A pretty novelty for the centre of the table is the electric "moon;" and an equally novel ornament is the low electric light, covered with a ruby globe upon which a fountain of perfumed water is playing incessantly, but very simple inexpensive ideas may be carried out to most perfect results by utilizing the home-made candle-shades with crêpe paper petals fastened on a bristol-board foundation. Worcester china statuettes, the figures holding arum lilies or other flowers from the centres of which shine electric lights, are other pretty mediums for lighting a table, and dishes, which are now and then attached to the base of the figures, form receptacles for cut flowers or fruit.

Other flower-holders, new and pretty, are porcelain logs, colored to imitate copper-beech or silver-beech, and Empire slippers of chased silver. Small flower-pots of plain, polished silver are also fashionable for table decoration, as are the many lovely varieties of art glass.

The new table centres are of various kinds. Some of them have satin or *moiré* hems, and embroideries in ribbon or *filoselle* meandering all over the centre and hem; and there are coarse linen centres solid throughout, and richly embroidered, together with others of very fine damask, bordered with Renaissance lace; and last, but not least, there are the dainty varieties of "drawn" linen table centres, with "drawing" suggestive of cobwebs of lace; the borders are of linen, with vandycked edges, filled in with large rounds of cobweb lace. Others are skilfully drawn in squares, and are lightly embroidered all over with floral sprays. So many women are skilled in embroidery nowadays, and have beautiful pieces laid away for use on such occasions; but very dainty are the table centres of fine linen drawn only in the corners, trellis fashion, and those with two or three rows of hem-stitching round the borders and hand embroideries in centre.

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Parasols

The Newest Models

By R. J. Corning

THIS is to be a parasol season, par excellence, and when the mondaine walks abroad, she must carry a parasol to harmonize with the character of the gown she wears. For instance, in the morning, with her simple tailored frock of mohair, Spring suiting or rough pongee, she must have a plain coaching umbrella of pongee or chameleon taffetas. With her linen and foulard shirt-waist suits, a parasol of the suit material must be the accompaniment.

But it is in the afternoon, when driving or visiting, or at garden parties, that the parasol is displayed in all its artistic beauty. Then it blooms out in unrestricted loveliness, and with its fluffy chiffon lining, and exquisite softness of coloring, makes a charming background for Madame's dainty beauty. Even positively plain women gain an ephemeral charm from these accessories, the use of which is rendered absolutely imperative by the vogue of the small hat.

There is something essentially and delightfully feminine about a parasol, and the fluffy affairs of batiste broderie Anglaise and flowered tulle to accompany the dainty lingerie gowns of sheer linon and the be-ruffled Marie Antoinette frocks of silk mousseline are veritable dreams of loveliness. An artistic model of white taffetas has sprays of flowers tied with lover's knots, all worked in ribbon embroidery in the most delicate tones of green, pink and blue. The embroidery is raised by means of cotton inserted beneath it, and the effect is very good.

The fad for hand-painted effects has extended to parasols, and the girl who can use water colors may have a most expensive-looking confection for a small outlay, if she will buy a plain coaching umbrella of white taffetas (not China silk) and paint garlands or sprays of wild roses, forget-me-nots, violets or apple-blossoms on it.

In lace and lace-trimmed parasols, the variety is actually bewildering, and it seems wonderful that so many diverse designs should have been originated, no two resembling each other. An odd effect is achieved by the use of bands of narrow black satin applied to a white silk parasol. These bands are put on with a space between as wide as the ribbon, and a frill of white Valenciennes lace exactly covering each band.

Ombré effects are in favor for parasols, one of blue chiffon over silk being developed in shirred tucks, shaded from the palest of baby blues at the top, to very dark navy at the edge.

Two pongee parasols are shown at a smart shop that are handsome enough to be carried with elaborate calling gowns. One has an eight-inch band of golden-brown velvet, on which is embroidered a Persian design of roses, and the other has two rows of large circles or discs of réséda-green velvet applied to the edge. Both are lined with chiffon, shading through the colors employed on the outside.

In the plain or coaching umbrellas, the favored colors are brown in many shades, army and Gobelin blue, sage, emerald and moss green, and the ubiquitous white. A pongee parasol in natural color is a good investment, as it will harmonize with every other color

The indications are that lavender will be the favorite hue for parasols this summer, and that violets, lilacs, irises and wistaria will be especially approved for hand-painting and embroidery designs. In handles there is untold variety in crystal, jade, wood, carved bone and ivory. Those of animal heads or birds are novelties on the coaching parasols and are very good style.

EXAMPLES OF CHIFFON AND LACE PARASOLS TRIMMED WITH APPLIQUE AND FAGOTING.

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Home-making Helps

RESTORING A PARQUET FLOOR.

Mop the floor with a caustic soda-lye, but do not wash it with the hands, as the lye is injurious. Make the lye by mixing a teacupful of calcined soda (soda powdered by exposure to the air) and the same of slaked lime, with fifteen cupfuls of hot water. When nearly dry, scrub with fine sand and warm water. When this has dried, wet the floor with a brush dipped in a mixture of one part of sulphuric acid to eight parts of water. Let this soak in thoroughly, scrub the floor with clean water and wipe it, and when it is dry it will look like new wood, perfectly fresh and free from dinginess. Apply the wax as usual. N. M. P.

HINTS THAT HELP.

Instead of a wire dish-cleaner, use a piece of pumice stone. It cleans just as well and is more convenient to handle. A damp sponge to moisten the dry spots on clothes when ironing is handier than the usual bowl of water and a rag. Place a button by each button-hole on the backs of your little girl's under-drawers and button the white drawers on these buttons, thus doing away with the bother of buttoning and unbuttoning two sets of buttonholes.

TO REMODEL OLD CORSETS.

We all learn from experience, and mine has taught me that a good way to remedy an old corset that has lost its shape is to stitch pieces of featherbone on the batiste between the whale bones, say five pieces to a side; also take the steels out and turn them upside down. Every stout woman will find this quite an economy.

(Mrs.) H. T. M.

FIRE EXTINGUISHER.

A fire extinguisher, if kept always on hand, may prove to be of great value. I make it this way: To twenty pounds of common salt I add ten pounds of nitrate of ammonia. I dissolve this in seven gallons of water, and put it in thin glass bottles holding one quart each. Then I cork tightly and seal to prevent evaporation. When a fire breaks out, throw one of these bottles so it will break in or near the fire; failing this, break off the neck of the botttle and scatter the contents. This is a tested extinguisher. If it is a large fire, break several bottles. N. M. P.

USES FOR LADIES' HOSE.

Ladies' hose can be used in a variety of ways after the feet get beyond the darning period. Try this plan: Place a pair of stockings together evenly, cut off the feet and open each leg close to the back seam, reverse them and sew together; this makes a nice cloth without lint or ravelings with which to dust and polish furniture, wipe windows, etc. A pair of stocking legs laid together, with seam in the centre folded until they form a square, overcast around the edges and tacked together, makes an ironing-holder that will not let the heat through, and is soft to the hand. With an old stocking and a box of polish, shoes can be kept as clean and shiny as a bootblack could keep them. A. W.

SOAP-BARK AS A CLEANSER.

Let me advise the use of soap-bark (you can obtain 10 cents worth from any druggist) for washing woolen goods. This quantity will wash a dress for a lady—the goods does not shrink or catch dust as when soap is used. Tie the bark in a cloth, drop it into a vessel that holds a gallon of water, fill it one-half full of cold water and let it boil for fifteen minutes. Have a tub with enough warm water to cover the garment, pour one-half of the suds into the tub and have the garment dusted thoroughly. Rub with the hands and notice any grease-spots especially. If much soiled, carry the goods through two suds. Rinse in warm water, using a small quantity of suds in the rinse water. Squeeze out and hang to dry. Take down while damp and press the wrong side. E. W.

FILLING FOR SOFA PILLOWS.

Since sofa pillows form such an important part of the home decoration and the expense of the pillows is the principal drawback, the following suggestion will prove invaluable: Shred old newspapers in tiny bits, fill the tick quite full and you will have a nice soft pillow that will not cost a cent. Shredding the papers will prove a fine "rainy day entertainment" for the children.

S. W.

TO REMOVE WRINKLES FROM CLOTHING.

To remove wrinkles from garments too heavy to be conveniently pressed, this method is desirable: Half fill a wash-tub with boiling water and suspend the garment directly over it. It is well to keep it on a hanger to preserve the shape. Take a blanket or something similar and hang it around the garment and tub so as to confine the steam. Let it remain thus about two hours and then hang it immediately in a current of air. When thoroughly dry, the wrinkles will have disappeared.

C. A. W.

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THE NEWEST EFFECTS IN SLEEVES

No. 1288. Ladies' Sleeves. The draped leg-o'-mutton and double puff styles are shown in this illustration, made over a fitted lining. They are suitable for fancy waists, and may be developed in any preferred material. The pattern is cut in sizes to correspond with 32, 36, and 40 inches bust measure, and requires 2 yards of 27-inch material to make the leg-o'-mutton, and 1½ yards of the same width for the double puff. Price, 15 cents.

No. 1434. Ladies' Sleeve. This is a good model for a shirt-waist sleeve, and has the lower fullness arranged in vertical tucks. The pattern is cut in medium size, and requires 1½ yards of 36-inch material. Price, 10 cents.

No. 1438. Ladies' Sleeves. These

No. 1288. Ladies' Sleeves. Cut in sizes for 32, 36 and 40 inches bust measure. Price 15 cents.

sleeves are pretty and stylish, and are suitable for development in any of the new fabrics or silks. They are shown in elbow and full-length. The pattern is cut in medium size, and requires 1½ yards of 36-inch material for the full-length design, and 1 yard for the elbow length. Price, 15 cents.

No. 1380. Ladies' Elbow Sleeve. The vogue for elbow sleeves is increasing, and they are worn on all the dressy gowns, some finished with a frill of lace or batiste, and others with a gauntlet cuff. The pattern shown is cut in medium size, and requires 1½ yards of 20-inch silk. Price, 10 cents.

No. 1379. Ladies' Mousquetaire Sleeve. The wrinkled fullness of this sleeve gives it the name—mousquetaire. It is finished with a point that extends over the hand. The pattern is cut in medium size, and requires 2¼ yards of 32-inch material. Price, 10 cents.

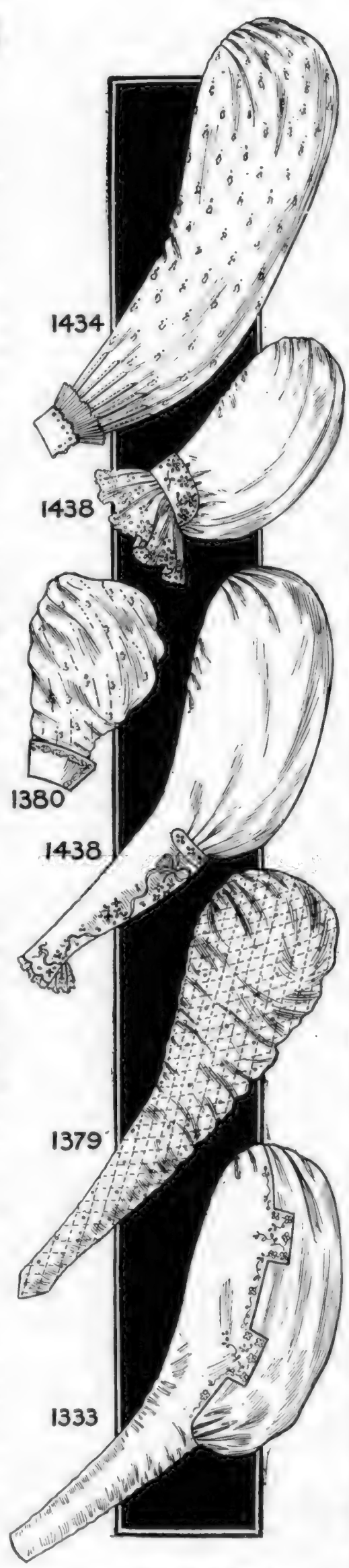
No. 1333. Ladies' Fancy Sleeve. A handsome design with a deep close-fitting cuff, and full puffed upper portion. Two square scallops are cut on the upper part, and these may be embroidered by hand if desired, in a dainty design, or the scallops could be outlined with a ruche of chiffon or silk mousseline. This sleeve would be pretty developed in eolienne or any of the new fancy taffetas with a cuff of lace frills. The pattern in cut in sizes for 32, 36, and 40 inches bust measure, and requires 2½ yards of 36-inch material. Price, 15 cents.

No. 1389. Ladies' Sleeve. This is a pretty style, to be made in three-quarter length finished with two ruffles, or in full-length with a deep cuff. The pattern is cut in medium size, and requires 1½ yards of 36-inch material. Price, 10 cents.

The fashionable sleeves for Spring and Summer are all of the leg-o'-mutton type, and are made in three lengths. The short puff for evening gowns, the elbow or three-quarter sleeve for dressy afternoon wear, and the full length for shirt-waists, and plain tailored suits. The elbow and three-quarter length sleeves are generally finished with a ruffle of lace, or a plaited frill of batiste, and on fancy coats the Louis XVI gauntlet cuff is fashionable. The long, close-fitting or mitaine cuff is often on the lingerie order, made of batiste, chiffon, or handkerchief linen, with insertions of fine lace.

Remnants of fine white goods can often be picked up at a low price, and are useful in making these deep cuffs. When tucked, and trimmed with Valenciennes insertion they are pretty and inexpensive.

The sleeves illustrated display all the latest ideas in style and trimming.



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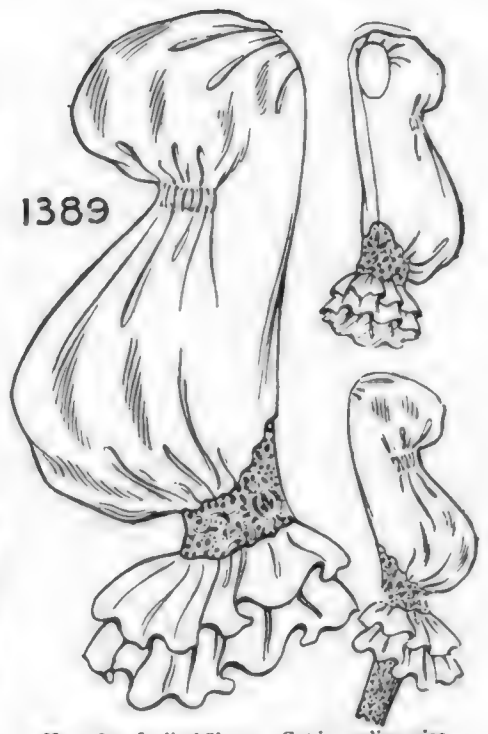

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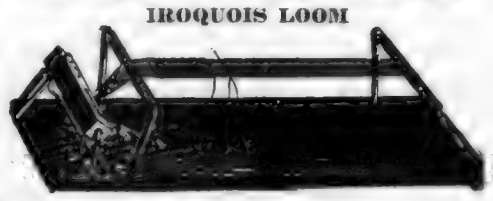

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The Coiffure of the Moment

By a Fashionable Hairdresser

THE GUINEVERE STYLE. THE BEGUIN. THE CASQUE COIFFURE.

UNQUESTIONABLY the coiffure helps more towards the attainment of beauty than dress itself. The coiffures which hairdressers have decided shall be fashionable during the coming season do credit to their judgment, and are delightfully soft-looking and becoming. It is permissible for a high or low dressing to be worn, but it must be admitted that fashion appears to be more in favor of the high or medium-high coiffure than of the picturesque knot that falls upon the nape of the neck.

One of the prettiest and most generally becoming modes of dressing the hair displays the round, somewhat broad shape, the hair at the back being drawn loosely upwards and "fixed," to use the current phrase, with an ornamental comb before it is arranged in a pretty, circular dressing midway up the head, the comb forming a support to the dressing as well as protecting the hair below from being scraped up too tightly or suffering disarrangement. The usual side-combs are added, keeping the hair becomingly broad at the sides, and in front the hair assumes the torpedo dip, which is universally liked.

FRONT AND BACK VIEW OF THE CORONET COIFFURE.

The casque coiffure, with a long back-comb, is a good deal worn; and another dressing that is fashionable shows the hair piled up softly on the top of the head and arranged in high, loose rolls, or tied, apparently, in a bow, pierced with a handsome ornament. This coiffure adapts itself with great success to the torpedo front, the high dressing showing above the torpedo dip—to agree with which it has doubtless been specially evolved and neatly perfected.

The middle parting is very little worn, but side partings are fashionable and fairly popular. They are short and are not very sharply defined. A vogue that has many followers is the coiffure arranged in front, in three loose puffs, little curls being used to soften the line of division between each puff. The rolls of hair are sometimes flattened and brought down on to the forehead, the forward dressing being the acme of fashion.

With low hairdressing a charming appearance is gained if the shape of the head is clearly defined by the help of side and back-combs, the hair being puffed out wide at the sides, beyond the combs, and drawn low down at the back, where it is plaited or twisted in seemingly careless fashion.

Perhaps the newest note in coiffures is struck by the coronet of plaits, which gives to the wearer an air of a Crown Princess, and is one of the most dignified and beautiful frames to a lovely face. This coronet is brought sometimes entirely round the head, while other coiffures display a mere front coronet of plaits, vanishing at the sides of the head, into clouds of hair drawn over the ears, and held with the usual decorative combs.

A new design in hairdressing recently noted, showed a mass of large, loose curls or rolls of hair dexterously arranged on the upper part of the head and encircled with plaits. The arrangement somehow suggested a bird's nest. The hair was *ondulé* and becomingly puffed out to give breadth. The coronet plait suits to perfection the Madonna type of beauty, and is a becoming mode to most faces.

Another way in which plaits are used, apart from the coronet, is as a small wreath, placed at the back of the head, or, prettier still, towards the front, revealing itself as the front fluffy hair parts at the left side. Or, again, thereabouts may be seen a group of upstanding loops of hair encircled at the base with a wreath of small flowers or dewdropped ivy.

When the plaits are confined to the back of the head the front can be dressed with a Pompadour or other frame at will, with or without a parting (side or central).

Among hair ornaments that are especially approved by Fashion is the Juliet cap composed of stalks of flowers, brightened, where they pass one another, with a diamond dewdrop.

The theatre bonnet or "béguin," which is so popular in Paris at the present moment, may be worn very charmingly with the low hairdressing, but is not inappropriate with the high styles. The "Marcel wave," which consists in a backward twist to the curling-iron, is still exceedingly popular, but will doubtless lose vogue somewhat during the hot weather. It is too becoming a fashion, however, to be speedily relinquished.

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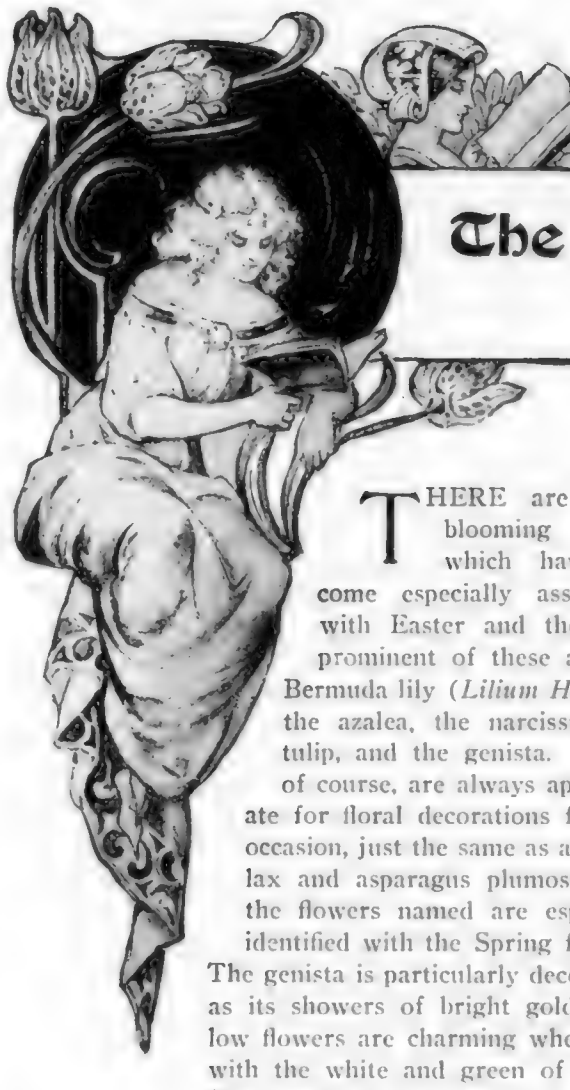
Tissue Paper Patterns of the Above Designs, 15 cents each number. These Models will be cut in Pinned Paper Patterns, if desired, for $1.50 each in Stock Sizes. Cut to Special Measure, 50 cents extra.

No. 1409. The new yoke effect is shown in this shirt-waist of white madras, which is unl ned. Embroidery banding trims the square, shallow yoke effectively, and below th:s the waist is tucked front and back, to the bust. The sleeves are tucked at the shoulder, and are finished with a moderately deep cuff, trimmed with embroidered banding. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 4 yards of 27-inch material and about 7 yards of banding. Price, 15 cents.

No. 1410. A shirt-waist that is especially adapted to a stout figure, by the use of the under arm gore, which is given in the pattern, is shown in this illustration. The waist is developed in white China silk, and has a collar and chemisette of Valenciennes lace. Bands of cross-wise tucking, framed in lace, outline the chemisette, and trim the front. Plaits are arranged at each shoulder in front, and are stitched to yoke depth. The pattern is cut in sizes 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 3¼ yards of 30-inch material, without the tucked bands. Price, 15 cents.

No. 1411. Chiffon faille in sea-green, was used for the development of this pretty waist, wh ch has a chemisette of point Venise allover, and a waistcoat of myrtle-green chiffon velvet. Plaits are formed on each front that may be stitched to yoke depth, or full length, as preferred. There are suspender straps front and back, that are fastened to the girdle with a jeweled button, but these may be omitted if desired. The sleeve is in elbow length, with a turn-back cuff of velvet, and a close-fitting cuff of lace. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 6 yards of 21-inch silk. Price 15 cents.

No. 1412. A dainty waist of hyacinth-blue taffetas, with a tiny yoke of baby crochet lace, to which the plastron is adjusted by means of shirred tucks. Plaits are arranged at each shoulder in front, and the back is known as a French back. The elbow sleeves are finished with a group of shirred tucks, and the deep cuff is of lace, to match the yoke. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 6 yards of 21-inch material. Price, 15 cents.



The Flowers of Easter

By Emily C. Bowdin

THERE are many blooming plants which have become especially associated with Easter and the most prominent of these are the Bermuda lily (*Lilium Harrisi*), the azalea, the narcissus, the tulip, and the genista. Roses, of course, are always appropriate for floral decorations for any occasion, just the same as are smilax and asparagus plumosus, but the flowers named are especially identified with the Spring festival. The genista is particularly decorative, as its showers of bright golden-yellow flowers are charming when used with the white and green of Easter lilies making an æsthetic effect.

The Harrisi is undoubtedly the most magnificent of Easter plants, its pure white trumpet-shaped blooms and their delicious fragrance commending them for use in the homes as well as the churches. The bulbs should be potted in rich soil in the early Autumn and the pots plunged in sand where they should be allowed to remain until the approach of cold weather. They are remarkably easy to force, the smallest bulbs blossoming freely. By means of early potting they may easily be made to bloom at Christmas-time.

The well-known Madonna, or Mary-lily (*Lilium candidum*), which bears such a distinct resemblance when it blooms in May or June to the Bermuda lily, will stand slight forcing, but cannot be obtained so early in the year as Lilium Harrisi; and it does best when left undisturbed in the garden year after year, forming fine clumps in this way. Like the rest of the liliums it requires a well-drained soil, which has a certain amount of sand or gravel in it; and fresh manure must never be used in contact, or even near, its lower roots, which are specially impatient of anything foul beneath them; although the plants are the better for a yearly mulch of rich compost laid on the surface soil surrounding them in the early Spring. Madonna lilies differ from most of the rest in being evergreen, for they throw up a rosette of foliage soon after their flowers fade. The fibrous roots which appear in whorls on the stems of many liliums are wanting in the case of lilium candidum (and some other lilies), and the time of planting these bulbs differs from the rest, as it should be done as soon as possible after their flowers fade in Summer, while most of the liliums, being dormant for some months, can be moved at any time from October to the end of January, or even later, in some cases.

Arum lilies (Calla Æthiopica, or the Lily of the Nile) are forced in large numbers for church decorations at Easter. Strong crowns which have spent the Summer in the garden and been potted up in August will often produce blossoms without much forcing from November until May; only requiring rich soil, tepid water, and daily syringing to grow quickly, if kept in a sunny position near the glass. The plants should not be allowed to exhaust themselves by flowering beyond the beginning of May, but be then turned out of their pots into a trench of rich soil in the kitchen garden, where they will ripen fresh crowns during the Summer.

Lilies-of-the-Valley are also much in evidence for Easter gifts and can be forced without difficulty throughout the Winter, plunging them after potting the crowns in a box of wet moss over the hot water pipes. They do best, however, when allowed to stand in the open air for a few weeks before they are forced, when the cold frosty nights will rest them completely. They should never be allowed to become dry; and care must be taken to harden them gradually when they are removed from the hotbed to the conservatory. The pips or crowns are received each year from Germany during November and may be planted for forcing any time after their receipt.

They may be forced in a month's time by placing twenty-five crowns in an eight-inch pot filled with sand and light soil, allowing the points to protrude an inch above the surface. If placed out of doors and subjected to frost their quick flowering is assisted. When wanted they should be thawed out slowly and placed in the shade in a temperature of 70 degrees until in full bloom. Their beauty repays all efforts.

At this time of year the blossoms of most of the plants offered for sale have necessarily been considerably forced, and the sudden change from the moist warmth of a hothouse to the bitter cold of the streets is too often fatal.

Azaleas are always impatient of a dry, heated atmosphere, and gas is rapidly fatal to them, their buds shrivelling away instead of opening, and their leaves dropping off when exposed to its effects; yet these beautiful flowers sell in large numbers in our cities, for they are so fresh and lovely that it is difficult to withstand the temptation to possess them. They need a moist atmosphere, and may be grown in a cool greenhouse. Azalea Mollis is one of the finest of the Easter flowering shrubs and comes originally from Japan.

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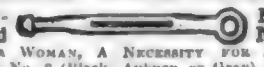

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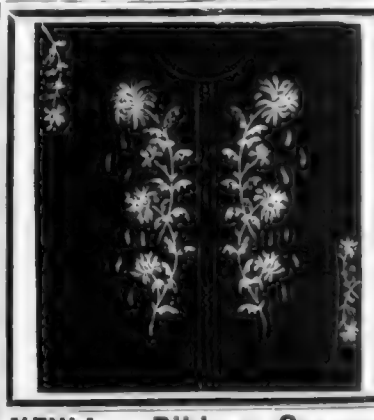

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Nos. 1443-1444. One of the latest Parisian designs is illustrated in this costume of dark Parsifal-blue Henrietta, the coat of which extends only to the waist-line, and blouses slightly into a girdle of black silk open-mesh braid, over a band of bluish lavender panne velvet. The same trimming is used on the back and cuffs, and to outline the vest and neck finish, which are of lavender linen. The coat is fitted at the shoulders by means of dart tucks, and the sleeves are in three-quarter length, with the modish gauntlet cuff turned back from a mitaine cuff that may be of Henrietta, or in lingerie style. If the given color scheme is followed, the home dressmaker should be careful to choose lavender with a great deal of blue in it, as the whole effect would be spoiled, if a pinkish or lilac tinge were used. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 2 yards of 48-inch material, and 1 yard of linen. Price, 15 cents.

The skirt **(No. 1444)** is a Paquin circular model, one of the most favored of the season's styles. It is cut in two pieces, with a seam down the centre-front, and has a double box-plait applied to the centre-back. Dart tucks are used to adjust the fullness over the hips. The foot trimming consists of a deep religeuse or nun's tuck, above a band of black open-mesh braid over lavender panne. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 24 requires 4½ yards of 48-inch material. Price, 15 cents.

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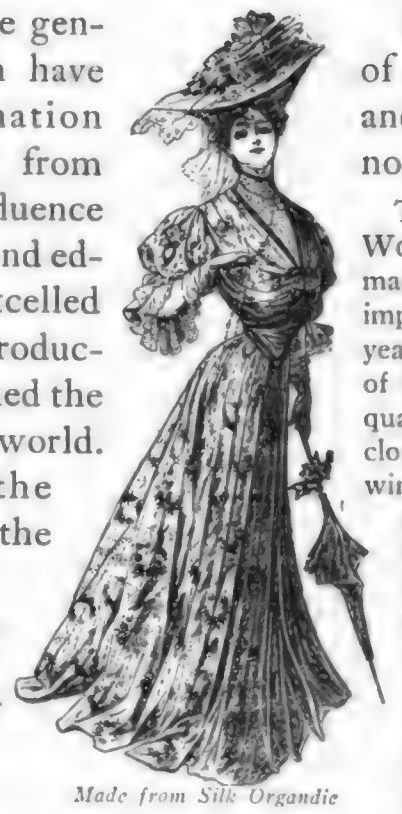

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No. 1321. Boys' sailor suit of brown serge, with a trimming of black soutache braid The pattern is cut in sizes 4, 6, 8 and 10 years. Size 6 years requires 2½ yards of 48-inch material. Price, 15 cents.

No. 1259. Russian suit of white linen, with stitched bands to simulate box-plaits. The pattern is cut in sizes 2, 4 and 6 years. Size 4 years requires 2½ yards of 36-inch material. Price, 10 cents.

No. 1446. A dainty frock of broderie Anglaise, with low neck and elbow sleeves. The pattern is cut in sizes 4, 6, 8 and 10 years. Size 6 years requires 5 yards of flouncing. Price, 15 cents.

No. 1423. An entirely new style of suspender dress is shown in this model, developed in Fil de Soie in a dainty figure design. The guimpe is striped with Valenciennes insertion. The pattern is cut in sizes 8, 10, 12 and 14 years. Size 10 years requires 6 yards of 30-inch material. Price, 15 cents.

No. 1391. A smart frock of porcelain blue éolienne, in surplice effect, draped over a chemisette, tucked and trimmed with banding. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 8 years requires 4½ yards of 32-inch material. Price, 15 cents.

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No. 1398. A dainty little French dress of American beauty voile, that is made with a tucked yoke and bretelles, and a straight skirt laid in double box-plaits. The pattern is cut in sizes 4, 6, 8 and 10 years. Size 6 years requires 3¾ yards of 36-inch material. Price, 15 cents.

No. 1406. This simple one-piece dress of white piqué may be worn by a boy or girl. It is formed in a double box-plait front and back. The pattern is cut in sizes 2, 4, 6 and 8 years. Size 4 years requires 3½ yards of 30-inch material. Price, 15 cents.

No. 1393. Shell-pink mull was used for this frock, which folds over a tucked chemisette. The pattern is cut in sizes 4, 6, 8 and 10 years. Size 4 years requires 2¼ yards of 36-inch material. Price, 15 cents.

No. 1445. A frock of gray cashmere, with straps and shoulder bretelles trimmed with feather-stitching. The pattern is cut in sizes 8, 10 and 12 years. Size 10 years requires 5 yards of 38-inch material. Price, 15 cents.

No. 1408. A smart sailor suit of blue mohair, with a yoke blouse, and plaited skirt. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 10 years requires 4½ yards of 36-inch material. Price, 15 cents.

CHARMING FROCKS FOR YOUTHFUL WEARERS.

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. Pinned Paper Patterns of these models will be cut, in stock sizes, at the following prices: Nos. 1418, 1419, 1422, 1218, $1.00 for Each Number. Nos. 1420 and 1421, $1.25 each.
Cut to Special Measure, each, 50 cents extra.

Nos. 1418-1419. A dainty misses' frock of Superfine Organdie, the waist of which closes in the back, and may be made with a high neck and long sleeves, or low neck and short puffed sleeves. As illustrated, it is worn with a pointed yoke of batiste broderie Anglaise, finished with a stitched band of white taffetas, piped with rose color. Below this the waist is laid in fine tucks to a depth of two or three inches. The girdle is of rose-colored taffetas. The pattern is cut in sizes 12, 14 and 16 years. Size 14 years requires 4 yards of 32-inch material. Price, 15 cents.

The skirt (**No. 1419**) is in circular style, with the fullness adjusted about the hips by means of tucks. The foot of the skirt is finished with two fitted flounces, headed with a band of white taffetas piped with rose-colored taffetas. The pattern is cut in sizes 12, 14 and 16 years. Size 14 requires 6 yards of 32-inch material. Price 15 cents.

Nos. 1422-1218. The new hopsacking pongee in cedar-green is shown in this frock, the waist of which may be worn in low neck style, or with a guimpe of sheer handkerchief linon tucked and incrusted with lace motifs. The waist is laid in box-plaits, and has a bertha and turn-back cuffs of white taffetas. The pointed girdle is of bottle-green messaline. The pattern is cut in sizes 12, 14 and 16 years. Size 16 years requires 3 yards of 44-inch material. Price, 15 cents.

The skirt (**No. 1218**) is laid in box-plaits to harmonize with the waist, and the plaits are stitched down to flounce depth. The pattern is cut in sizes 14, 16 and 18 years. Size 16 years requires 3¼ yards of 44-inch material. Price, 15 cents.

No. 1420. A pretty little French dress of delicate blue dotted silk mousseline, that is tucked down the centre, front and back, and is made with a low square neck and elbow sleeves, trimmed with Valenciennes banding. A guimpe is provided which may be worn or not as preferred. The pattern is cut in sizes 2, 4, 6 and 8 years. Size 4 years requires 6 yards of 27-inch material. Price, 15 cents.

No. 1421. The vogue of these one-piece dresses is increasing, as they are easily made by the home dressmaker, and yet possess a style value not always present in more elaborate affairs. The dress shown is developed in white linen and is formed in inverted plaits. Bands of embroidered linen add greatly to the attractiveness. A guimpe is given, but for warm weather the low round neck and short sleeves make a delightfully cool picture. The pattern is cut in sizes 4, 6, 8 and 10 years. Size 8 years requires 6 yards of 32-inch material without the guimpe. Price, 15 cents.

IN MOTHERLAND

Readers of PICTORIAL REVIEW inquiring for names of shops where toilet articles may be purchased should enclose stamped envelope for reply, and state page and date.

THE best time to "short-coat" the baby is in July, because in the settled warm weather of that month all danger from catching cold is obviated. There is no particular age prescribed for this change of costume, but it is usually effected as soon as the little one begins to creep. At that time he is certainly a vigorous kicker, and the long clothes are a decided hamper to his movements, so that the shorter skirts are almost necessitated. Many mothers relinquish the longer skirts with a bit of a heartache, for it seems almost that babyhood has ended when the shorter skirt is adopted.

A subscriber has written to ask whether I advise the use of a veil when the baby is taking its fresh-air nap, and I wish to express an opinion against it most emphatically. The baby's breath makes a damp place about the mouth which, if the weather is frosty, becomes stiff and irritates the tender flesh, causing it to chap. If care is taken to prevent the little face from being subjected to cutting winds, it will not be necessary to use a veil as a protection. You can see oftentimes how it annoys a baby whose clear healthy little eyes do not like the intervening obstruction.

WEEP NOT, BUT REJOICE!

I sat beside Life's banquet-board,
  Deeply I drank of joy;
I thought of all Time's glorious hoard
  Of mirth that should not cloy.
"I will be glad at heart," I cried,
  "All through the lightfoot years!"
Came a stern angel to my side
  And filled my cup with tears.

My head was bowed upon my hands,
  My tired eyes wept no more:
A lonely wayfarer who stands
  Upon a salt sea-shore;
I could not see the sweet blue sky,
  Nor hear a glad bird's voice—
When a dear angel passing by
  Said: "Weep not, but rejoice!"

C. F. S.

THE DIFFICULTIES OF TEETHING.

There can be no time stated exactly for the appearance of the teeth in babies, as it varies in different families. In some children teething begins surprisingly early, while in others it comes late, being retarded by any prolonged illness or by nervous affections. There are twenty teeth in a child's first set, appearing usually in the following order of succession: The two front lower teeth are first, varying from the fifth to the ninth month, followed by the four upper front teeth, from the eighth to the twelfth month, making six in all for the first year; then follow the other two lower front teeth and the four front double teeth, varying from the twelfth to the eighteenth month, making twelve teeth in all for the first year and a half; the four canine teeth come next, the upper ones being designated as the "eye teeth," and the lower ones as the "stomach teeth," these appearing between the eighteenth and twenty-fourth month, completing the number of sixteen teeth at two years; and the four back double teeth arriving between the twenty-fourth and thirtieth month and completing the whole number stated for the first set—twenty teeth at the end of two years and a half. I have given this explanation at length, because many mothers are absolutely ignorant about the development of the teeth.

THE BABY'S BEST FOOD.

Indigestion is responsible for most of the ills that come with teething, which seldom last as long as a week. We all know that nature has provided in the most satisfactory manner for the young infant by preparing a food that is properly proportioned for its sustenance in the mother's milk, consisting of water and solids. These solids are cream, milk-sugar, curd and salts, and all of these elements are necessary to insure the perfect food, as well as the absolute healthfulness of the infant who subsists upon it.

The modern custom of nursing a baby at regular intervals is certainly an admirable one, and you will find if you adhere to it rigidly that it will be better for the child and better for you, not only physically but morally, for it instils a methodical habit into the little mind and prepares it in a certain initiatory way for the importance of self-restraint to be required later on.

The first six weeks of your baby's life are hardly a criterion of the regular feeding which must be given to it thereafter. A newly-born baby does not require much nourishment until the third day, when its normal appetite may be said to begin, four nursings in twenty-four hours being quite sufficient up to that time, with one night nursing, when for the ensuing six weeks it requires ten nursings in that period at intervals of two hours each, and two night nursings. After that, until your infant has attained the age of three months, it should be nursed every two and one-half hours, and twice in the night. Subsequent to that, for two months, I should advise seven nursings during the twenty-four hours and one night nursing; and finally between the ages of five and twelve months the proper intervals would be six nursings in twenty-four hours, three hours apart and no night nursings.

HOW TO LIFT A BABY.

It is important that your child's spine should be supported when lifted, and therefore let me caution you to slip the left hand under the baby's back near the head and grasp the clothing below the feet, thus obviating pressure upon the abdomen or chest. Never attempt to pull up the little body by its hands, but place your hands under the arms of the child and lift it that way.

Several mothers have been agitating the question whether wheeling the baby backwards is injurious. Of course, if wheeled in a short space—a piazza or garden path—the carriage must be constantly turned, but if the precaution is taken at either end of the route to make a pause before the return trip is begun, the harmfulness of wheeling backwards will disappear.

SYMPTOMS.

You will find that the symptoms which accompany teething are usually, in healthy children, a loss of appetite, a fretful condition, and sleeplessness; while occasionally there may be a little vomiting or other evidence that the food is undigested.

The squaw mother has given her civilized sister some important points in the case of babies, her little papoose having a straight and vigorous body which promises well for strength and grace when grown up. From her, has been derived the fad of fresh-air naps for the baby which so many mothers now insist upon daily. The fresh-air nap gives them health, and is not to be omitted when the weather permits. The manner of wrapping up the child should not be left to the possible negligence of a nurse.

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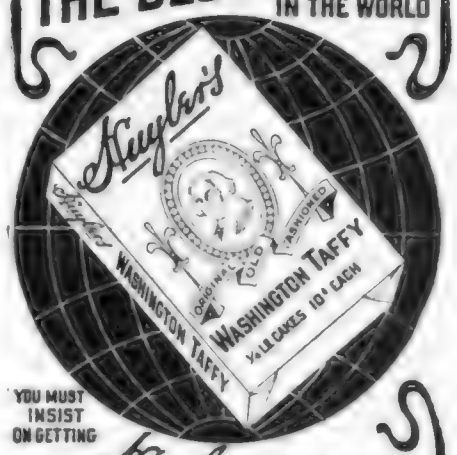

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No. 1065. Girls' Box Coat. Cut in sizes 8, 10, 12 and 14 years. Price 15 cents.

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No. 1112. Childs' Box Coat. Cut in sizes 4, 6, 8 and 10 years. Price 15 cents

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No. 1264. Boys' Trousers. Cut in sizes 6, 8, 10, 12 and 14 years. Price 10 cents.

No. 1217. Misses' Plaited Eton Coat. Cut in sizes 14, 16 and 18 years. Price 15 cents.

No. 1218. Misses' Plaited Skirt. Cut in sizes 14, 16 and 18 years. Price 15 cents.

LATEST JUVENILE FASHIONS

THERE is little new to chronicle in the realm of fashion for children, as their styles do not vary materially from one season to another. Russian and Buster Brown models are as popular as ever for small men, and they are being made up in serge, mohair and cheviot in white, cream, red and blue. For warm weather wear, white linen and piqué, and natural-color linen and pongee will be very generally seen. The rage for black and white shepherd's checks has extended to children's clothes, and they are being shown in wool suitings in mohair, voile and taffetas, for boys as well as their sisters. For boys of a larger size, sailor and Norfolk styles are in vogue, with top coats of covert and Venetian cloth.

Loose full box-coats in the pale tan and biscuit shades are worn by little maids, over dresses of white linen and piqué, hand embroidered. Dainty frocks for afternoon wear are being made up in white batiste broderie Anglaise, Persian lawn, chiffon, mull and point d'esprit, with Valenciennes lace and insertion as trimming. For everyday wear there are hosts of pretty inexpensive materials such as dimity, lawn, dotted Swiss, gingham, Fil de Soie, Grecian voile, silk mull, and gingham. These come in a variety of attractive designs, and they can be made up in guimpe, French, suspender or surplice style.

For the big sister, the shirt-waist suits in voile, Panama cloth, serge, mohair, and taffetas are liked—the waists slightly bloused, and made in surplice or plaited effect with a circular or plaited skirt. Very little trimming is seen on the skirts, and what is used is generally put on around the foot. For school wear, coats are worn in short or three-quarter length box or sacque style, and are loose and semi-fitting. Blue, tan, brown and red are the favored colors. For dressy wear, the models worn by grown-ups are followed at a respectful distance, as the Eton, blouse, and bolero effects are very becoming to youthful, immature figures. These coats are generally made in pongee, serge, mohair or taffetas, and can be used separately or as a part of a costume. White corduroy is also in vogue for suits, and is generally made with an unlined three-quarter length loose coat, single-breasted and collarless. The skirt to accompany this coat should be circular, or box-plaited, and if made with suspender straps, the guimpe or shirt-waist should be of white linen. The fact that white corduroy is washable, doubtless adds much to its desirability.

No. 1184. Boys' Top Coat. This is a smart coat of covert cloth made single-breasted, with a fly-front closing. The back is loose and full and the collar is notched. The pattern is cut in sizes 6, 8, 10, 12 and 14 years. Size 8 years requires 1¾ yards of 54-inch material. Price 15 cents.

No. 1264. Boys' Trousers. Brown mixed suiting was used in making these trousers, which are fitted in the back by means of darts. A pocket is inserted in each side seam. The pattern is cut in sizes 6, 8, 10, 12 and 14 years. Size 8 years requires ⅞ of a yard of 54-inch material. Price 10 cents.

No. 1217. Misses' Plaited Eton Coat. One of the smartest of the season's models, and particularly adapted to youthful figures. It is developed in natural-color pongee, and is box-plaited. A girdle of sage-green velvet confines the plaits at the waist in the back, but they are allowed to hang loose in front. The pattern is cut in sizes 14, 16 and 18 years. Size 16 years requires 1¾ yards of 40-inch material. Price, 15 cents.

No. 1218. Misses' Plaited Skirt. The skirt is box-plaited, to harmonize with the coat. The plaits are stitched down a quarter inch from the edge, to flounce depth. The pattern is cut in sizes 14, 16 and 18 years. Size 16 requires 3½ yards of 40-inch material. Price 15 cents.

No. 1065. Girls' Box Coat. A charming box coat of white mohair, which has a loose full back. The collar has slits cut along the edge, through which chestnut-brown taffetas is run. The flaring cuffs are trimmed in the same manner. The pattern is cut in sizes 8, 10, 12 and 14 years. Size 10 years requires 2½ yards of 54-inch material. Price 15 cents.

No. 1307. Child's Dress. White piqué was used in making this dress, which is suitable for a boy or girl. It can be made with or without a yoke in the back, and with or without knickerbockers. The pattern is cut in sizes 2, 4 and 6 years. Size 4 years requires 4½ yards of 36-inch material. Price 15 cents.

No. 1308. Boys' Buster Brown Suit. A becoming model, developed in natural-color linen. It has a turn-down collar, and flare cuffs. The pattern is cut in sizes 2, 4 and 6 years. Size 6 years requires 3½ yards of 36-inch material. Price 15 cents.

No. 1112. Child's Box Coat. This coat is made of delicate gray broadcloth, and has a round collar, trimmed with Venise galloon. It is double-breasted, and fastens with silver buttons. The pattern is cut in sizes 4, 6, 8 and 10 years. Size 4 years requires 2¼ yards of 54-inch material. Price, 15 cents

Bunny's Visit

A Story for Children

By E. R. Grayson

Oliver and Bob were next-door neighbors and devoted friends. Oliver was ten and Bob was "going on" nine, so of course Oliver was a big hero in his young companion's eyes.

"Oliver can do most anything!" he told his little sister Dorothy. "He can skate and swim three strokes, and he's got a pet alligator an' two real live Belgian hares. Of course, I've get some rabbits, too, but mine are just plain old white ones with pinky eyes."

"A rabbit's a rabbit!" said Dorothy loftily, "and I don't like any of 'em."

"Mother says it's nice for children to have pets, and me and Oliver are going to pen up our rabbits, so they won't run away—'cause Oliver's is a real Easter rabbit and will lay colored aigs, if we build her a nest."

"Pooh, do you believe that nonsense, you little goose?" replied Dorothy.

"Of course I believe it, 'cause Mary, the nurse, told me, and *she* knows. She has seen the aigs that the 'Osterhase' (that's what they call it in *her* country) lays, and has eaten 'em, too!"

That settled it. Nothing could shake the little fellow's belief, and he and Oliver discussed it with solemn awe when alone together.

The weather was mild, and the two boys, with their overalls on to protect their clothes, worked like beavers to get things in ship-shape for Easter.

"Do you believe your mother-bunny is the 'Osterhase?'" inquired Bob. "If we leave the door open for her to bring the Easter aigs to the nest we're going to make, they'll both hop away to the woods."

"No, she's not the 'Osterhase,'" was Oliver's answer. "The 'Osterhase' is a fairy that comes from some country far away and she can hop through anything—doors or walls or gates, without unfastenin'. Let's wait and see."

So they took some straw the day before Easter and built a nice little nest in the grass, all ready for the real Easter rabbit's visit.

The two little fellows pondered and pondered, for they could not quite make out why the "Osterhase" should have special gifts and be so much cleverer than their own rabbits. They believed in fairies, of course, but a rabbit fairy was something entirely different.

Oliver was the greatest boy to ask questions when he wanted to know anything, so he got after Mary with a dozen or more.

"Stop dusting, Mary, and tell me why you call it the 'Osterhase,'" was one of them.

"Well, Master Oliver," she answered, laughing, "because it means 'Easter hare,' don't you see, and as the Easter hare only comes once a year, at Easter time, why then it must be smarter than any other hare or rabbit that stays with us all the year, and can do lots more things. It travels a long distance and brings nice gifts to those we love, just like old St. Nicholas at Christmas."

"Only the 'Osterhase' don't come in a sleigh, Mary," objected Bob, "she comes with a wheelbarrow and a load of aigs. Now, why is that?"

Mary had no reason just handy so she told the boy to run away and stop bothering her.

"I tell you what we'll do," said Oliver to Bob, "we'll put a big lettuce-leaf right beside the Easter nest in the grass, and if it is nibbled then we'll know that the Easter bunny has been here sure enough and that it's a really bunny and no foolin'."

So they ran to the hot-beds and pulled up a nice green head of lettuce and proceeded to lay it in a most tempting manner beside the nest that they had made.

"There," said Oliver with a grunt of satisfaction, "we'll soon know all about it!"

"We'll know by the tracks in the grass which direction she has come from, for a wheelbarrow only has one wheel and it makes a good, broad track," said Oliver wisely.

"I hope she'll bring some purple and yellow aigs," remarked Bob, "I like those colors best of all. Did you lock up the bunnies' doors, Oliver?"

"I forget; but I *guess* I did. Anyhow, they might like to have a moonlight dance together—so let's give 'em a chance."

The next morning—Easter morning—Oliver and Bob were too excited for words. There was a broad track leading right up to the nest in the grass, where a great lot of Easter eggs of all colors were lying. The lettuce leaf had disappeared entirely.

"It's a really bunny, all right," remarked Oliver, "for here's the mark of her wheelbarrow."

"Do you s'pose they did all have a moonlight dance together?" asked Bob, "our bunnies and the 'Hase?"

"Shouldn't wonder!" replied Oliver. "There ain't nothin' an Easter rabbit can't do—bein' a fairy!"

"Child—ren!" came the voice of Mary calling across the lawn, "Come quick and hear tell what the 'Osterhase' has brought us on Easterday." And when they clamored to know, she added, "A dear little baby sister for you, Bob, and she weighs ten pounds." "Hurrah for the 'Osterhase!'" shouted Bob excitedly. "Now we'll have some fun! Let's shut up those bunnies first, and then go in and see whether the new baby has pointy ears!"

"I don't want my little sister to have rabbit ears!" said Bob, beginning to cry, "I just hate Easter!"

"You're a baby yourself, Bob!" declared Oliver, "can't you take a joke?"

When they reached the rabbit pens another surprise awaited them, for the door of the Belgian hares' hutch was wide open and they had departed.

"The 'Osterhase' is certainly a mean old fairy," said Oliver, who was now in tears himself.

The sight of the precious little sister whom the Easter bunny had brought made Bob very happy, and when he had divided his white rabbits with Oliver the boys were faster friends than ever for the hares never returned.

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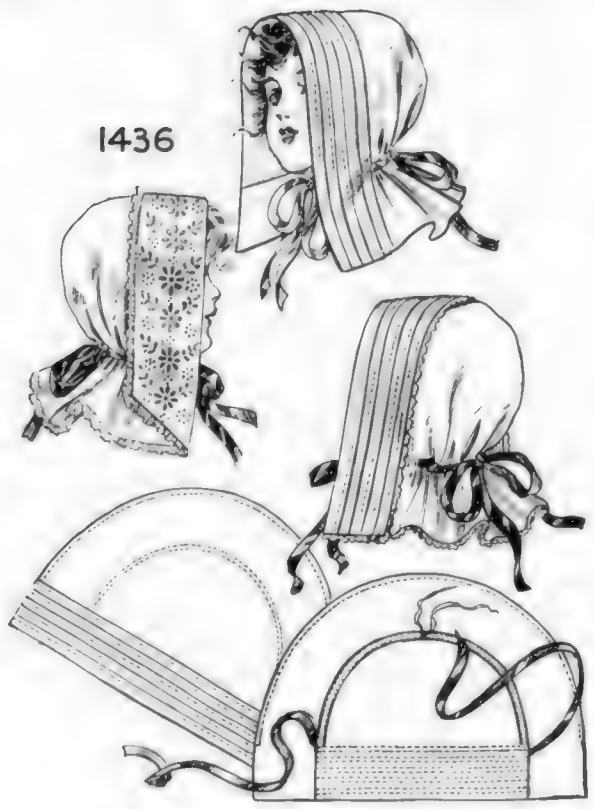
Dainty Styles for Little Maids

No. 1408. Girls' Sailor Suit. Cut in sizes 6, 8, 10 and 12 years. Price 15 cents.

No. 1408. Girls' Sailor Suit. These suits are so becoming that their continued popularity is an assured fact. The one illustrated is made of porcelain-blue linen, with a decoration of narrow white wash braid. The blouse has a deep yoke, and is finished with a sailor collar. The skirt plaits are stitched to the knee. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 10 years requires 7 yards of 36-inch material. Price, 15 cents.



No. 1436. Child's Wilhelmina Bonnet. Cut in sizes 1, 2, 4, 6 and 8 years. Price 10 cents.

No. 1436. Child's Wilhelmina Bonnet. A quaint bonnet made in Dutch style, and named after Holland's youthful queen. It is in one piece, and is easily made and laundered, being adjusted to the head by a drawstring of wash ribbon. The lap may be of self-material tucked, of embroidery, or of narrow lace frills. Nothing could be prettier to complete a little wash dress. The pattern is cut in sizes 1, 2, 4, 6 and 8 years. Size 4 years requires 1½ yards of 32-inch material. Price, 10 cents.

No. 1353. Girls' Dress. Two different styles of trimming this little frock are illustrated, both desirable. Gobelin blue challis would be pretty for its development, with a decoration of soutache braid in dark blue or white, and tiny gold buttons. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 6 years requires 4 yards of 36-inch material. Price, 15 cents.

No. 1353. Girls' Dress. Cut in sizes 6, 8, 10 and 12 years. Price 15 cents.

No. 1420. Child's Guimpe Dress. Cut in sizes 2, 4, 6 and 8 years. Price 15 cents.

No. 1420. Child's Guimpe Dress. The French or long-waisted style is still in vogue, and is shown to good advantage in this model, which is developed in rose-pink batiste. The waist is tucked, and is finished at the neck with a band of embroidery. A guimpe is given which can be worn in cool weather. The pattern is cut in sizes 2, 4, 6 and 8 years. Size 6 years requires 3½ yards of 36-inch material for the dress, and 1½ yards for the guimpe. Price, 15 cents.

No. 1421. Girls' Guimpe Dress. Cut in sizes 4, 6, 8, and 10 years. Price 15 cents.

No. 1421. Girl's Guimpe Dress. A dainty little one-piece dress, to be worn with or without a guimpe. It is developed in white piqué and is made with inverted plaits that are stitched half way to the waist. Bands of Hardanger embroidery make an effective trimming. The pattern is cut in sizes 4, 6, 8 and 10 years. Size 6 years requires 4½ yards of 36-inch material. Price, 15 cents.

No. 1423. Girls' Pinafore Dress. One of the newest designs in suspender dresses is illustrated in this model, which is developed in plaid Mohair Lustre, with guimpe of white madras. The pattern is cut in sizes 8, 10, 12 and 14 years. Size 12 years requires 4½ yards of 36-inch material for the dress, and 2 yards of 32-inch for the guimpe. Price, 15 cents.

No. 1423. Girls' Pinafore Dress. Cut in sizes 8, 10, 12 and 14 years. Price 15 cents.

Home Dressmaking

Conducted by Mlle. Pratique

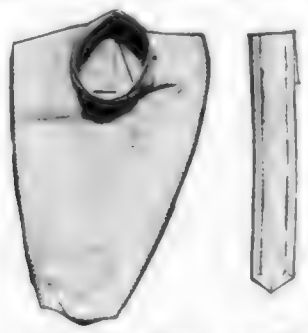
OUR coupon pattern for this month seems most appropriate, as at this season of the year every woman in the land is arranging the Summer outfit of herself and family, and,

COUPON PATTERN No. 2.

Cut in sizes 14 and 16 years and 32, 34 and 36 inches bust measure.

Price 50 cents.

whether she visits the seashore or mountains or remains at home, no mode of dress can be more cool and comfortable for the young woman or miss than this blouse suit. For the young ladies who indulge in golfing, tennis, sailing, rowing, and cross-country tramps, the mode is strongly advised. It will develop satisfactorily in a great variety of wool and wash fabrics, is in walking length for ladies, ankle length for misses, and can be worn without stays or corsets, which many women wisely discard when enjoying outdoor games, and sports.



THE COMPLETED SHIELD AND STRAP FOR SKIRT TRIMMING.

THE PATTERN.

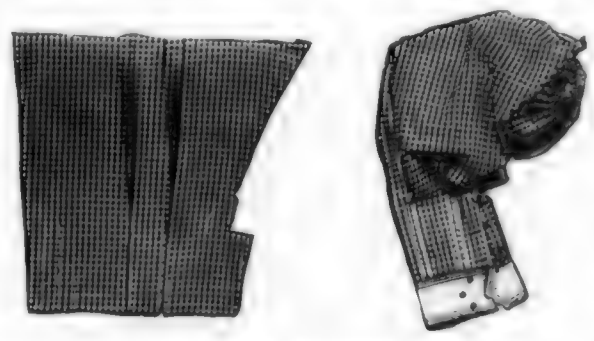
Coupon Pattern No. 2 is cut in sizes 14 and 16 years for misses, and 32, 34 and 36 inches, bust measure, for ladies. Price, 50 cents. Size 14 years will require 8 yards of 36-inch material, and size 36 inches, bust measure, 11 yards of 36-inch material. If made of check and plain material, 10 yards of the check and 2 yards of plain, both 32 inches wide, will be required.

SHOWING THE BASTINGS FOR PLAITS IN FLOUNCE AND THE FACING AT THE LOWER EDGE.

Half the pattern is given in 19 pieces, as follows: front, back, front and back yoke, sailor collar, shield, standing collar, sleeve and cuff for blouse; front, two side gores, back, three sections of flounce, and three sections of strap for skirt.

To cut—Place the pieces with edge marked by triple "TTT" perforations on a lengthwise fold, and remaining pieces with line of large "O" perforations on a straight thread of material before cutting. Cut the sailor collar double, cut four sections of cuff, cut the standing collar and shield double, or use a lining of muslin for a foundation. The facing for the lower edge of flounce should be about four inches deep and cut on the bias.

To make—For the blouse, turn hem in front as notched on right side, stitch one-quarter of an inch from front edge, then turn the hem back on line of small "o" perforations, tack at top and bottom, and form a fly closing. As illustrated in view of the nearly completed blouse, turn hem in left side at the notches, stitch one-quarter inch from the edge, then press the hem forward to form an extension lap. Work buttonholes in the fly closing and sew buttons on the extension

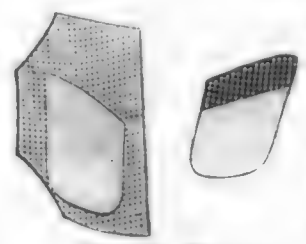


THE DEVELOPMENT OF SLEEVE AND CUFF.

lap, meeting the edges of waist at centre-front. Arrange front and back yoke on blouse, centres and edges even, stitch to position and close seams of blouse. Cut one opening in front yoke on indicating small "o" perforations and insert a pocket if desired, or this is a feature which may be omitted. Face and adjust the pocket as shown in illustration.

Turn a hem at lower edge of blouse for a casing and insert an elastic or drawstring to regulate the fullness when worn.

Make the sailor collar, finishing the edges with rows of machine stitching and join to neck and fronts of blouse as notched. Join standing collar to neck of shield, notches even, and arrange shield in blouse, fastening invisibly with buttons and buttonholes under sailor collar when worn. Form plaits in lower edge of sleeve on lines of slot perforations, meeting these folded edges to lines of small "o" perforations and stitch as illustrated.



POCKET DETAILS.

Close seam of sleeve, as notched, to extension, turn hem in extension at notches, and finish remaining edge of sleeve opening with a narrow facing. Make the cuff double and join to lower edge of sleeve, notches even, lapping shaped edge over on outside and closing with buttons and buttonholes as illustrated, also arrange buttons and buttonholes on the sleeve opening.

Gather upper edge of sleeve between double "TT" perforations and join to arm-hole, meeting seam at notch in front. Close seams of skirt and

THE BLOUSE IN COURSE OF DEVELOPMENT.

flounce sections, separately, as notched. The object in cutting the flounce in sections is to have as few bias lines as possible, for the straighter the grain of the material in a tucked or plaited flounce, the better the plaits will hang.

Finish the lower edge of flounce with the facing as described.

Form the plaits in flounce by creasing on lines of slot perforations, meeting these folded edges to lines of small "o" perforations, stitching one inch from the edge, those on the outer edge to the small "o" perforations, as shown.

Join flounce to lower edge of skirt, centres and edges even, then arrange the trimming straps over the seam, finishing with stitching and buttons.

Cut an opening at right side of centre back seam on line of small "o" perforations at upper edge of skirt and finish for a placket. Form an inverted plait at back by meeting "T" on "o" perforation and complete upper edge of skirt with a belt of required size. Press the garment thoroughly; this is as essential if made of wash material as it is in woolen fabric. The suit may be attractively reproduced in one color and quality of material or in a combination of materials, the garment being particularly chic.

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The Mimic World of Plays and Players

MARIE CAHILL, IN "THE COLLEGE WIDOW."

[illegible] AS FRIGANZA OF THE WEBER ALL-STAR STOCK CO.

THE return of a good thing is always a blessing, and the reappearance of Blanche Bates in "The Darling of the Gods," in which she scored such a prolonged success last season, is a matter for rejoicing. The Academy of Music is crowded nightly to witness the scenes of that thrilling drama, and with "The Music Master" playing to capacity audiences at the Bijou, "Adrea" proving a magnet at the Belasco, and this third attraction on the tapis, Mr. Belasco's forces are well to the front.

Fritzi Scheff's experiment of a revival of old favorite operas bouffe has vindicated itself, and the last "Boccaccio"—has proved delightful. Later we are to have an opportunity of seeing her in "Die Fledermaus," which has been translated into English by Harry B. Smith especially for her. Miss Scheff is familiar with the rôle of Adele, having sung it previously in London and Munich.

The return of Wright Lorimer in "The Shepherd King," which proved so exceedingly acceptable last year when first seen at the Knickerbocker, has widened the popularity of that beautiful production. It is founded on the Scriptural story and is treated with dignity and a fine insight.

The production of Ibsen's drama of symbolism, "When We Dead Awake," called forth a large following of literary folk and professionals to the matinee performances at the Knickerbocker Theatre. Florence Kahn, Dorothy Donnelly and others made up a capable cast and the event was of decided artistic interest.

Amelia Bingham's new play "Mlle. Marni," produced at Wallack's in March, is French in treatment as well as name. It was beautifully staged and the cast included such well-known players as Frederic de Belleville, Henry Kolker and Max Freeman, in addition to the star, whose beauty and talent render her uniformly

MARIAN DRAUGHN, AS JULIA, IN "THE EDUCATION OF MR. PIPP."

MRS. LESLIE CARTER, AS THE BLIND "ADREA," IN HER NEW PLAY OF THAT NAME.

an artist acceptable to her audiences; but the play itself, which is an adaptation, is faulty in construction and lacking in great dramatic incentive.

"The College Widow" will continue its triumphant career until May at the Garden Theatre, and its burlesque, "The College Widower," at the Weber Music Hall, will probably be as long-lived. At the latter play-house, Trixie Friganza has replaced Anna Held and has been most favorably received.

Forbes Robertson closed his season at the Knickerbocker with a week of "Hamlet"

Photograph by Pach

DOROTHY DORR, WITH PLANCHE WALSH, IN "THE WOMAN IN THE CASE."

Photograph by Hall

EDGAR L. DAVENPORT (BROTHER OF THE LATE FANNIE DAVENPORT) IN "THE COLLEGE WIDOW."

in which he lifted all New York off its feet last year. He does not *play* Hamlet—he *is* the ideal Hamlet in looks, voice and conduct—that strange admixture of madness and sanity, mirth and melancholy, which the reading of the character has led one to expect, but which so few who play the part ever divine.

Mary Mannering's new play of "Nancy Stair," dramatized by Paul M. Potter from Elinor McCartney Lane's novel of that name, was given its premiere in March, and proved an admirable vehicle for her return to the stage.

Augustus Thomas's latest venture in play-writing, "The Education of Mr. Pipp," is a dramatization of the familiar series of pictures by Charles Dana Gibson, and is a remarkably clever piece of work. Digby Bell, as Mr. Pipp, is a fine character delineation, and his wife, as played by Kate Denin Wilson is admirably done. Marian Draughn, as one of the "Gibson Girl" daughters, is most attractive. The others in the cast are capable and satisfactory. As a play, it is rather more pleasing than his other drama, "Mrs. Leffingwell's Boots," which is one long shiver from beginning to end. Several of the characters are lost in a blizzard, it never stops snowing outside until the final curtain falls, the furnace fire goes out, one man has his nose frozen, and everybody is miserably cold. So is the audience, despite its inclination to laugh.

Photograph by Sarony

WILLIAM GILLETTE, AS SHERLOCK HOLMES

The reappearance of William Gillette in "Sherlock Holmes," at the Empire Theatre, was the signal for crowded audiences. We are told that it will be his last appearance in that play. Dorothy Dorr has made a great artistic success as "The Woman in the Case."

Ellis Jeffrey's appearance in "The Prince Consort" exploited a company of English and American players, staged by Arnold Daly. After a successful fortnight at the New Amsterdam Theatre, the company moved to the Knickerbocker.

Photograph by Gilbert & Bacon

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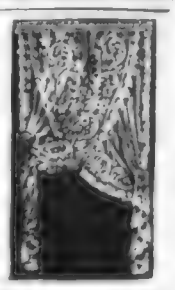

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Latest Designs in Shirt-waist Suits

Waist No. 1224 is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.
Skirt No. 1174 is cut in sizes 22½, 24, 25, 26½, 28 and 30 inches waist measure. Price 15 cents.

No. 1224. Ladies' Surplice Waist. Checks of all sizes are in vogue for shirt-waist suits, and this is a pretty model, developed in black and white check taffetas, with black silk dots scattered over the surface. The waist folds in surplice fashion over a chemisette of Venise allover lace, and black soutache medallions form an effective decoration. The high girdle is of black taffetas. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 6 yards of 19-inch silk and ⅝ of allover lace Price, 15 cents.

No. 1174. Ladies' Skirt. This is made of checked taffetas, and is cut in eleven gores. A plait is formed at each seam, and there is an inverted plait in the back. The pattern is cut in sizes 22½, 24, 25, 26½, 28 and 30 inches, waist measure. Size 25 requires 10 yards of 19-inch silk. Price, 15 cents.

No. 1347. Ladies' Waist. The popular surplice effect is shown to good advantage in this waist of American beauty voile, which has a pointed chemisette of Pompadour crêpe.

No. 1345. Ladies' Waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.
No. 1337. Ladies' Box-plaited Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price 15 cents.

No. 1347. Ladies' Surplice Waist. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price 15 cents.
No. 1279. Ladies' Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price 15 cents.

The surplice is edged with old rose velvet, which is also used for the girdle and cuffs. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 3½ yards of 44-inch material. Price, 15 cents

No. 1279. Ladies' Skirt. This skirt is cut in fifteen gores, and is plaited all around, with the plaits stitched half-way to the knee. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 26 requires 6½ yards of 44-inch material. Price, 15 cents.

No. 1345. Ladies' Waist. A dainty waist of lavender Servisilk, which fastens in the back. A square yoke effect is given by the lattice work of broad violine velvet ribbon. The sleeves are full, and are in three-quarter length. Bias folds of silk, or bands of braid could be used if preferred to the velvet ribbon. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 5½ yards of 20-inch silk. Price, 15 cents.

No. 1337. Ladies' Box-plaited Skirt. This attractive model is carried out in lavender Servisilk, with a lattice trimming of violine velvet ribbon. It is arranged at the waist in narrow box-plaits, and may be cut in round or sweep length. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. Size 24 requires 10½ yards of 20-inch silk. Price, 15 cents.

No. 1221. Ladies' Shirt-waist. A smart shirt-waist of white linen, which has a French back, and is tucked in clusters in front. The centre plait is covered with a band of embroidery, and the bishop sleeves are finished with a cuff of embroidery. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 3¾ yards of 32-inch material. Price, 15 cents.

No. 1275. Ladies' Skirt. One of the new panel skirts is shown in this model, which is cut in nine gores, and has side plaits inserted below the knee, and an underfolded plait in the back. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 22 requires 7 yards of 32-inch material. Price, 15 cents.

Shirt-waist suits will be worn all spring and summer, and are being made up in silk, mohair, voile, linen and dimity. They are cool and comfortable, and when properly made possess as much style value as more elaborate gowns.

Waist No. 1221 is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price 15 cents.
Skirt No. 1275 is cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price 15 cents.

Domestic Experiences

A Symposium

CONTRIBUTIONS which are ineligible to competition in Our Helping Hand department for some reason or other, and which are too valuable to be rejected will be utilized for this page, and the writers may be assured that this bread cast upon the waters will bring a blessing to the readers in many homes and is in no wise lost.

TINTING LACES.

Perhaps a great many women have experienced the same trouble which I had and may be glad to know a remedy. Having to use two pieces of lace trimming, one an appliqué, the other an allover, on the same dress, and finding they were different shades of cream color, I selected the lighter piece to tint. Taking coffee, I dipped it carefully until it was the shade of the darker piece of lace. I should not advise any one to wring the lace but press as dry as possible. Draw each portion of trimming in place and arrange it on a table and allow to dry. If a lemon color is desired tea may be used in place of coffee. J. O.

TO REMODEL A FUR GARMENT.

Some of the readers of the PICTORIAL REVIEW may have old-fashioned fur capes laid away, perhaps dreading the expense of having them made over. It is a good time to do this now for next Winter. I had one of electric seal and decided to have a coat made of it. I left the full length (23 inches) and fitted it on a dress form. What fell off under the arms and one new skin gave the upper sleeves, while I used the large shawl collar for under sleeves. By adding new lining and interlining, I have a very warm and inexpensive coat. An electric seal scarf finishes the neck and I have received many compliments on my success. E. D. K.

A BABY'S NIGHTINGALE.

A pretty sacque which I have just finished for my first little grandson, is made from a piece of white cashmere twenty-one inches square. Ten and a half inches from one of the corners, I cut in seven inches, and from this point I cut out a circular piece, thus forming the fronts and neck. I basted a tiny hem all around and then brought the opposite edge down to meet the bottom of the fronts. From each lower corner I stitched in six inches toward the neck. This formed the sleeves. I finished by crocheting tiny shells of pink silk around it, crocheting three inches of the lower parts of the sleeves together. I tied the fronts with pink ribbon. M. E. K.

HOW TO MAKE A "HOUSEWIFE."

For each of my boys I made a small "housewife" in the shape of a knapsack. The foundation was of pasteboard, a box three inches square, by one inch deep, to which a round one, three inches long and three inches long in circumference is strapped. These are covered with dark cloth. The round box represents the blanket. Buttons and loops fasten the lids. In the round box a small bottle of a reliable antiseptic and a piece of absorbent cotton is carried. The square box contains needles, black and white thread, pantaloons and collar buttons. I seldom have a big hole to mend, as they catch up a rent when it is first torn. Buttons are replaced when they come off, so the weekly mending is robbed of half of its terrors. K. K.

HEMSTITCHING ON A SEWING MACHINE.

Many thrifty PICTORIAL seamstresses do not know that you can hemstitch beautifully on an ordinary machine without any attachments, and for the benefit of those persons I will explain. Supposing you wanted to hemstitch a petticoat, you tear off the hem, lay it under the ordinary presser foot. Then, take strips of newspaper, the thickness of the same determining the width of the hemstitch. On top put the body of the skirt and turn down the presser foot. Sew a straight seam, applying the strips of paper as you come to the end of the last one. When through tear the paper out of the hem. A few tucks greatly improve this, and it is beautiful for babies' clothes, shirt-waists, and yokes. L. M. T.

THE JOY OF LIFE.

Out of the shadows—morn!
Out of the dark earth—dew.
Out of the snows of winter—
Spring and a world that's new!

Out of the ocean—pearls!
Out of the storm—the dove.
After the parting—sorrow,
After the sorrow—love!

Out of the furnace—gold,
Pure and without alloy.
Out of the silence—music.
Out of the darkness—joy!

F. E. W.

MADE FROM A BROKEN ROCKING-CHAIR.

It was an old rocking-chair with one rocker broken off. I took off the remaining rocker and sawed the rest of the legs off even. A remnant of flowered silkoline, consisting of 1⅜ yards, was bought for fifteen cents. I cut three widths about two inches longer than the legs of the chair, joined them together and made a narrow hem in one side. The other side I gathered with a heading about an inch deep. The remaining goods I used for the seat. A cushion was made out of scraps of the woolen goods, cut in very small pieces and laid on the seat of the chair with the silkoline tacked over it. I then fastened the ruffle around the edge of the chair in even gathers. For this I used brass-headed tacks. C. H.

IN FAVOR OF NEATNESS.

There is one suggestion I should like to make to the women readers of the PICTORIAL REVIEW in regard to neatness and cleanliness in their appearance about their homes. If some women, who do their own work, were to insert three buttonholes in the neck-bands of their work waists and put a white linen collar on with a small bow tie, how much more tidy they would appear, than to have on a loose dressing-sacque or a soiled wrapper. Let them follow this suggestion and they will be surprised at the general effect on the home. M. U.

HOW TO CLEAN MIRRORS.

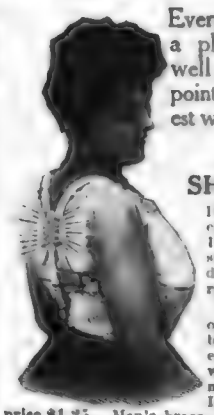
I have always been somewhat in the dark to devise a way to get the dullness out of a looking-glass until one day I was visiting a friend of mine who had a sideboard with a French mirror, which had grown so dull that you could hardly see yourself in it. She was very anxious to have its brilliancy restored, so I tried several methods and finally took a cloth soaked in alcohol and began rubbing, following this with another dry cloth. The success was surprising; the dullness had vanished and the mirror looked like new. I have also used this method for cut glass with excellent result.

(Mrs.) A. B.

A HOME-MADE DEVICE.

When one is sick and obliged to take one's meals in bed, the sliding dishes and the weight of the tray annoy one. My husband made me a little table of three boards, having the top 1 x 2½ feet long and the legs 10 inches high. These were of the same material and nailed securely to the ends of the top. This bench is set over the person's body when bolstered up in bed, and as it is solid and no weight comes on the body one can eat with a fair amount of comfort; with a tray-cloth spread upon it, thus giving it the appearance of a miniature table. M. B.

Have a Stunning Figure



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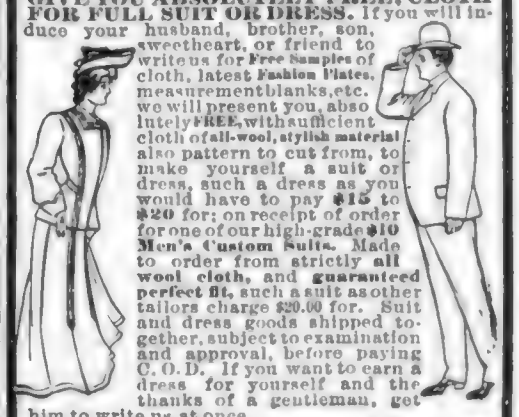

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No. 1369. Ladies' Two-piece Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price 15 cents.

No. 1196. Ladies' Redingote. Chameleon taffetas in gray and heliotrope was used for this redingote, which has a shawl collar, and cuffs of velvet.

No. 1334. Ladies' Redingote. Cut in sizes 32, 36 and 40 inches bust measure. Price 15 cents.
No. 1214. Ladies' Nine-gored Skirt. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Price 15 cents.

The pattern is cut in size 36 inches, bust measure, and requires 12 yards of 21-inch silk. Price, 15 cents.

No. 1369. Ladies' Two-piece Skirt. The popular circular model is shown in this skirt, which has a seam down the centre-front. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. Size 24 requires 9 yards of 21-inch silk. Price, 15 cents.

No. 1334. Ladies' Redingote. A surplice effect is shown in this redingote of army-blue mohair, trimmed with messaline. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 5½ yards of 42 inch material. Price, 15 cents.

No. 1214. Ladies' Skirt. This is cut in nine gores and has an inverted plait at the back. The pattern is cut in sizes 22, 24, 26, 28, 30 and 32 inches, waist measure. Size 26 requires 5 yards of 42-inch material. Price, 15 cents.

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No. 1357. Ladies' Redingote. Tucks are used to fit this redingote of violine Henrietta to the figure, and an inverted plait is arranged at the centre-back. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 5 yards of 44-inch material. Price, 15 cents.

No. 1279. Ladies' Skirt. The fashionable full effect is shown in this skirt, which is cut in fifteen gores, and is plaited. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 26 requires 6½ yards of 44-inch material. Price, 15 cents.

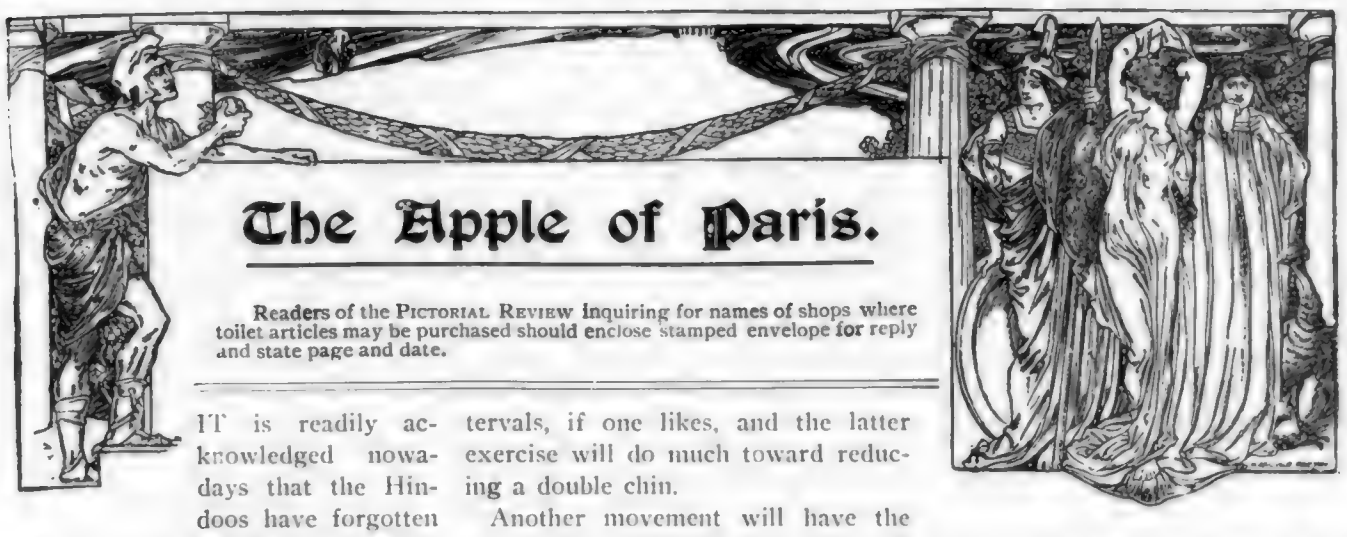
No. 1339. Ladies' Redingote. A smart redingote of pongee, with a trimming of tea-green linen. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 6¼ yards of 36-inch material. Price, 15 cents.

No. 1212. Ladies' Skirt. This is box-plaited, and the pattern is cut in

No. 1357. Ladies' Redingote. Cut in sizes 32, 36 and 40 inches bust measure. Price 15 cents.
No. 1279. Ladies' Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price 15 cents.

sizes 22, 24, 26 and 28 inches, waist measure. Size 24 requires 8 yards of 36-inch material. Price, 15 cents.

No. 1339. Ladies' Redingote. Cut in sizes 32, 36 and 40 inches bust measure. Price 15 cents.
No. 1212. Ladies' Seven-gored Plaited Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price 15 cents.



The Apple of Paris.

Readers of the PICTORIAL REVIEW inquiring for names of shops where toilet articles may be purchased should enclose stamped envelope for reply and state page and date.

IT is readily acknowledged nowadays that the Hindoos have forgotten more of occult lore than we on our side of the world shall ever acquire. From them has come a complexion beautifier that is said to have all of the magic qualities with which that peculiar people can invest their inventions or discoveries. From a learned East Indian has this formula been procured, and the story of its travels is a romance. For nearly forty years he kept the process a secret, treating during that period many people who had come long distances to be healed of facial humors. Finally, a syndicate of European physicians which had heard of his famous remedy sent a representative to India to buy it, regardless of cost. An enormous price was paid for the old East Indian's secret, and as a result humanity has been benefited thereby. Women of refinement who have used it will pay almost any price rather than be without it, I am told, but so great has been the demand for the article that those who have the exclusive right for its sale have been enabled to keep the price down to reasonable limits, so that everyone now can have the use of it, if they will.

* * *

If the following exercises are faithfully performed for six weeks, a great change in a scrawny neck will become apparent; for when the cords and muscles are developed, the throat will assume a pretty roundness, unless a woman is really thin. Then, of course, she must try to increase her weight generally.

The best throat exercise is that of carrying something on one's head. This should be done for five minutes every morning, and any object may be used that is heavy without being burdensome. Place it on the head so that it stays when you stand erect, so that you may be able to walk easily without dropping it or giving any assistance with the hands. This is, of course, equally good for the general carriage, but the weight of the object helps to strengthen the neck muscles.

Other exercises consist in tipping the head back slowly as far as one can, and then bringing it back to the it, at the same time drawing the chin natural position again and drooping in as far as possible. This may be done a hundred times a day at intervals, if one likes, and the latter exercise will do much toward reducing a double chin.

Another movement will have the same result. This is to turn the head as far around to the side as one can, first one way and then the other. All these movements are to be done slowly, but with energy enough to stretch the cords and develop the muscles. It is not necessary to remove the waist to do them, but they should never be tried while the throat is confined in a high collar.

* * *

It is said that a simple little home remedy will alleviate and finally remove yellowish stains from the hands, and this is merely to rub dry salt over them. For most cleansing purposes, after fruit picking, potato peeling, etc., lemon juice is the best application before a thorough washing with soap and warm water is accomplished.

* * *

There is no feature of the face which shows the character so much as the mouth, for its expression and charm attract immediately. It is requisite, therefore, that a pretty mouth should be supplemented with beautiful pearl-like teeth, and to keep them in perfect preservation is the strenuous aim of every woman who cares for her personal appearance. The toothbrush with the four-syllabled name fulfills all of its promises, I have discovered, and if you are searching for something to aid you in your efforts to preserve your teeth, you will not go far afield by using it. The irregular tufts of bristles have a particularly cleansing quality and the curved handle is an assistant in the same direction. And by the way, there is a booklet entitled "Tooth Truths" which tells all about this wonderful brush, and which will be sent without charge, on request.

* * *

There is always a common-sense way of doing things as well as a foolish way, and sensible people, of course, adopt the former, because that is *their* way. Those excrescences on the feet known as "corns" are not to be removed in a day or a night, but by the application of a prepared pad which softens the flesh, relieves the pain and builds new flesh, a permanent cure may be effected. By this simple cure there is no injury to the foot or sloughing away of the flesh, and if a prepared cream which comes especially for that purpose is used, walking will become a pleasure. It is impossible to exaggerate the benefit to be derived from the use of these little pads which may be worn inside of the stocking during the day.

* * *

The subject of cosmetics is not without its moral side, and any question as to whether it is right or wrong for a woman to use them, or whether, on the other hand, it is not her solemn duty to do so and to make herself as beautiful as possible by the aid of any small artifices within her range, must remain necessarily a matter for argument, impossible to be decided, and as diverse as human opinion. A face of extreme pallor may be made to blossom like the rose by a slight touch of rouge skillfully applied, and many women nowadays are liberal enough to admit that she who would be an artist of her own complexion should not be unmercifully condemned, since the right to be lovely, if she can be, is every woman's prerogative. To this end, I am told that there is a liquid preparation of rouge which gives no appearance of artificiality to the face, but imparts to colorless lips and cheeks the hues of glowing health. Perspiration does not affect it, and if an especially prepared powder, which is put up by the same manufacturer, is used in conjunction a smooth velvety skin is the result. At least it is worth investigating, for beauty is what we are all striving to attain, and nowadays the postman brings it to our doors in response to the mail order.

* * *

The mysterious causes which operate to destroy the dentine of the teeth interest every human being, because those bits of white ivory are as intimately associated with our happiness and welfare as the bones themselves, and therefore anything which tends to preserve them is valuable. There is a preparation for this purpose, put up in the form of a paste, which fulfills this end and which minimizes the causes of decay, it is said. A free booklet gives accurate information, concisely written, and will explain especial virtues to inquiries. Thousands of dentists endorse it as wholesome, refreshing and preservative.

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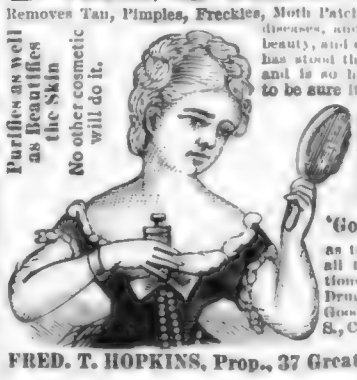

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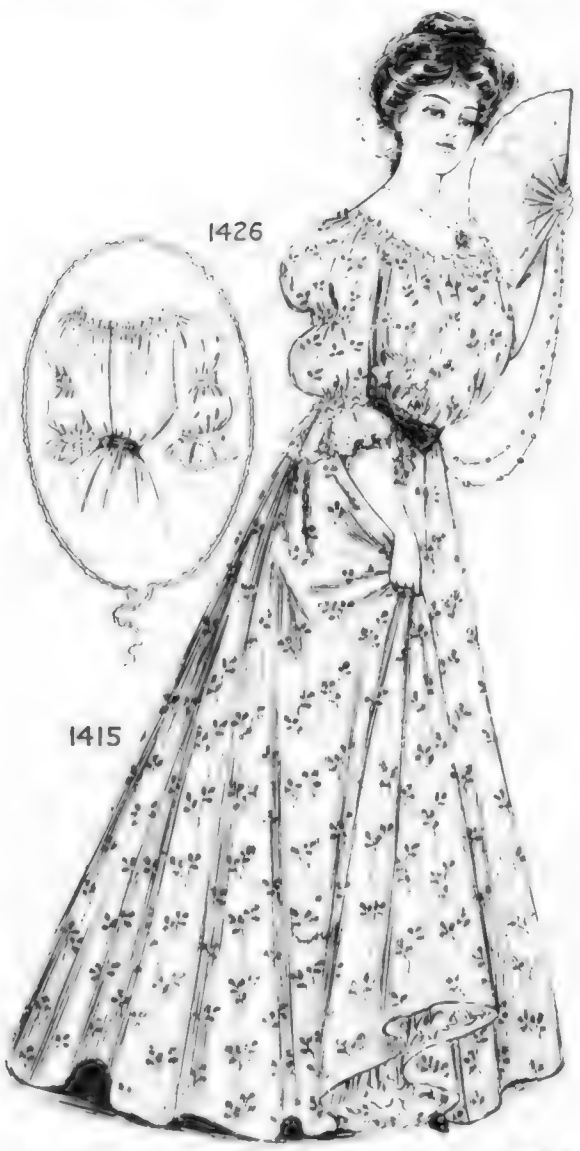

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No. 1415. Ladies' Two-Piece Skirt. This is a new circular model that may be gathered into the band, or adjusted with several rows of shirring about the hips. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 26 requires 6½ yards of 32-inch material. Price, 15 cents.

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in the back, and has a bertha ruffle of wide Valenciennes lace, headed with a band of tucked net, and a frill of narrow lace. The sleeves are in elbow length, finished with lace frills, and the girdle is of mignonette-green taffetas. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3½ yards of 27-inch material and 2¾ yards of lace. Price, 15 cents.

No. 795. Ladies' Skirt. This is known as a sectional skirt and is cut in five gores, lengthened with a gored section covered with Valenciennes allover, and a flounce. The pattern is cut in sizes 22, 24, 26 and 28 inches waist measure. Size 24 requires 7 yards of 27-inch material. Price, 15 cents.

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is illustrated in this model, developed in black dotted chiffon, with a yoke of spangled net, finished with a double ruffle of dotted chiffon and an accordion-plaited ruffle of plain chiffon. The girdle is of black taffetas. The pattern is cut in sizes 32, 34, 36 and 38 inches bust measure. Size 36 requires 4 yards of 36-inch material. Price, 15 cents.

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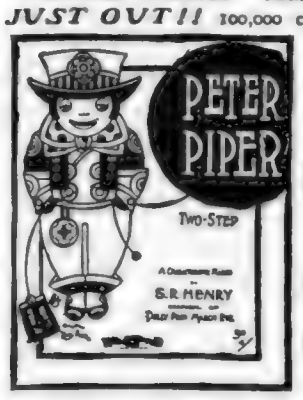

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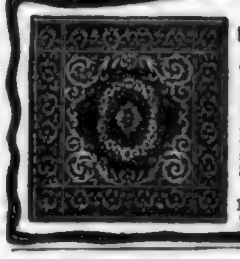

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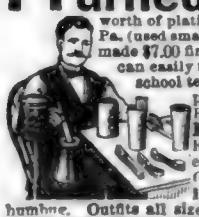

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The Housewife.

Readers of the PICTORIAL REVIEW inquiring for names of shops where articles may be purchased should enclose a stamped envelope for reply and state the page and date.

♣ ASBESTOS IS INVALUABLE IN HOUSEHOLD AFFAIRS.—Buy a strip of asbestos cloth at the house-furnishing store, and use small squares to interline your iron-holders. Keep a good-sized piece fastened to your ironing-board to save the sheet, and lay a square under the silence cloth where the meat-platter or other hot dishes are placed.

♣ TAKE A WORD OF ADVICE and turn your potted plants at least once a week, that all sides may have a chance at the light and sunshine, otherwise, they will become one-sided and unsymmetrical. Keep all dead and dying leaves, and faded flowers picked off, because they help breed disease. Pinch back the strongest branches if necessary.

♣ ANY EXPERIENCED HOUSEKEEPER will tell you that when vegetables have become scorched in the cooking, if the pot is taken from the range and plunged in a pan of hot water and left to stand there for a few moments, the scorched taste will disappear and the flavor be restored. The same is true of jam or preserves.

♣ TAKE THE PRECAUTION to wash your flatirons every week and always keep them in a clean, dry place. Few housekeepers use sufficient wax in ironing. Do not ever allow your irons to become red hot, as they will never again retain the heat as before.

♣ A GOOD WAY TO RENOVATE a whitewashed ceiling that has become blackened is to apply a layer of starch and water to it with a piece of soft flannel. Allow this to dry, then brush off lightly with a brush. The blackness will have disappeared, leaving no marks that are noticeable.

♣ EVERY ONE SHOULD KNOW, and housewives especially, that celery, when eaten freely, produces alkaline blood, and where this exists there is neither gout, rheumatism nor nervous prostration to any extent. When cooked it is more healthful than when eaten raw, and there are many appetizing ways of preparing it.

♣ HERE IS A SUGGESTION: When the lower hem of your gown wrinkles, cut off or unpick it at the edge and put a piping there of the material or of velvet binding to match. The piping should be a piece cut separately on the cross. Tack in the piping cord and place the two raw edges upon the top cut edge of the dress. Fix and stitch the three thicknesses firmly against the cord. Fold back till the piping is on the extreme edge and press. Face with the lower cut edge of the dress hemmed neatly just above the piping underneath. This method gives firmness and strength to the edge of the dress and takes away the wrinkled appearance that is so objectionable.

♣ BEAR IN MIND that it is only necessary to boil a cork for five minutes to make it fit any bottle.

♣ EVERYONE SHOULD KNOW that a tablespoonful of turpentine boiled with white clothes will greatly aid the whitening process.

♣ CLEANLINESS IS ESSENTIAL, especially in the kitchen. Keep everything in the pantry absolutely clean: the shelves washed and wiped dry, the crumbs removed; the molasses jug outside free from stickiness; the lard and dripping pan free from grease. Be sure that no rancid fat or wormy meal or mould or anything objectionable be allowed to remain there, as a sanitary precaution.

♣ WHEN YOU HAVE OCCASION to make onion pickles again remember that the small white ones make the best. They are easily prepared, requiring only to have boiling brine poured over them four days in succession, when they are drained and placed in jars and then covered with vinegar.

♣ NEVER THROW BREAD AWAY, for a loaf of stale bread can be made almost as good as when newly baked, if it be wrapped closely in a towel and steamed thoroughly.

♣ ANY WOMAN with ingenuity can make the pretty bead fringe edges which are now almost universal for lamp and candle shades.

♣ MOTHS MAKE SUCH RAVAGES that the care of clothes in a closet is frequently a source of great distress. In addition to this, everyone knows how quickly wardrobes grow musty, and the happy day may come when architects will manage some method of ventilation for cupboards other than occasionally leaving the doors wide open. If all clothes are perfectly cooled and aired before they are hung up, and if they are carried out from time to time and hung in the open air for a few hours, this difficulty will be very largely overcome.

♣ THE BEST WAY to brighten a mirror is to rub it with a clean cloth dipped in a cream-made of whiting and cold water, to which a few drops of ammonia are added. Polish well with old newspaper.

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Dainty Handiwork for Leisure Moments

By J. K. L.

AMONG all the dainty garments laid at the feet of the Easter bride, none is so dainty as the knit or crocheted negligée. Neither lace, nor silk, nor fine linen, possesses the charm of these lovely garments, especially when the more delicate shades of wool are chosen, or the cherry shades of red.

A KNITTED KIMONO.

Let us consider, for example, a knitted kimono. It is built of zephyr shetland on fine steel needles, the simple garter stitch being used. Four squares are made, each usually about twenty inches across and suggested, as one perceives immediately, by the kimono made of four handkerchiefs. Yet this garment is quite different from the linen affair. The wool hangs so softly and clings so lovingly to the figure that it endears itself to all who see it; and when developed in light blue, or delicate pink, or a dainty lavender or corn color, it softens every line of the neck and face.

While the squares are so simply knit, a bit of fancy needle-craft is introduced in joining them. The herring-bone stitch is used, and wool of a contrasting color—cream white for pink, or blue, or corn, or light blue for the dainty lavender. These joinings give strength to a garment otherwise too soft in its outlines.

For a collar the points of the front are turned back, and for the sleeves there are merely a few tackings. The kimono is closed with a shower bow at one side, in color matching the squares. It should be made of the softest of ribbons, to give the prettiest effect.

CROCHETED MATINEE.

CROCHETED BREAKFAST JACKET.

A breakfast jacket crocheted is another ideal garment. Like the kimono it is built of zephyr shetland, but unlike it, the stitch is open and lacy, necessitating the finest of underwear beneath.

The crocheted breakfast jacket is shapely. It has a yoke coming well down over the shoulders, with the rounded and becoming effect over the top of the arm. The jacket is usually made of cream-white wool, with every other row of the yoke worked in a color that combines prettily with the white. Double crochet and knot stitch are used in making the garment, and all who are familiar with the latter know how firm it is in spite of its laciness and how much it contributes to the shapeliness of a garment

Below the yoke the jacket is not full. Here the lines of the stitch run up and down, giving length as well as an inclination to cling to the figure with a softly curved waistline. The sleeves have fullness in plenty, with increasing width as they near the wrist, and a wide turnover that is nothing but extra length of the sleeve turned back and finished with a narrow scallop. There is no ribbon about the garment, no means of closing save a cord simply twisted of the two colors, and finished with stumpy woolen tassels. This cord is drawn through a row at the neck.

CROCHETED BREAKFAST JACKET.

CROCHETED MATINEE.

A crocheted matinée may be added to the list of lovely garments of this class. Again is zephyr shetland used, the yoke in light blue, the remaining portions in cream white. The yoke is made of the blue wool in the double crochet stitch, and is lightened in appearance by the use of a chain after each stitch. The yoke is long, as with the breakfast jacket, and has ribbon running through an open row both at the top and the bottom. These ribbons have long ends which tie in bows at the front, to close the garment.

It is in the skirt of the jacket, and the sleeves, that the novel touch is brought out most strongly. Here a new shell stitch is used. It is tiny at the yoke, spreading out larger, ever larger as it nears the bottom, until the sides of the shells, unable to keep within bounds, rise from the surface of the work, and stand like the wings of a butterfly a-flutter. Still further to accentuate the butterfly idea the lower edge is pointed—two points in front, one in the centre of the back.

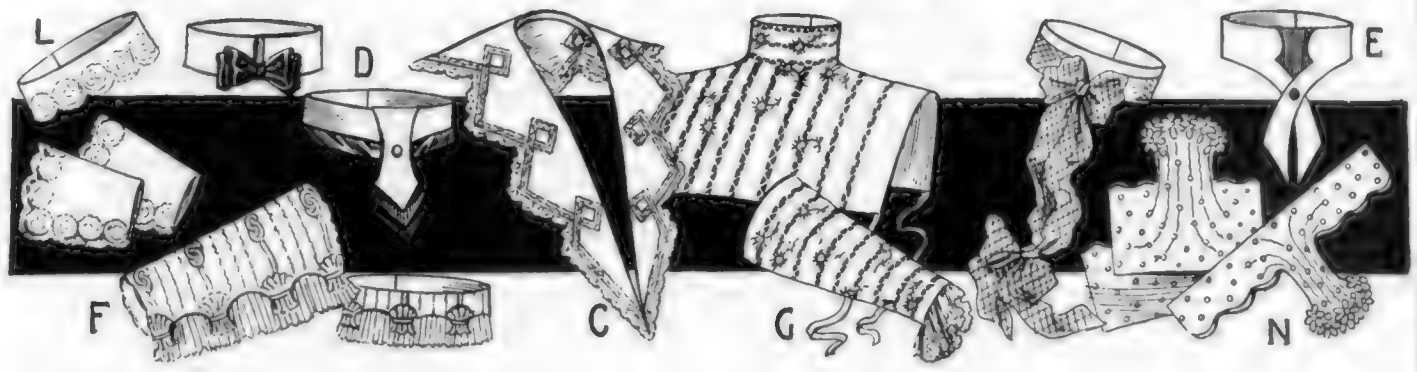
Like the skirt of the matinée, the sleeves widen as they extend downward, although here the exaggeratedly large shells are not used. But the pointed edge is there, made up of big, full scallops, and above the edge, at the back of the sleeve, is tied an upstanding bow of ribbon.

More cozy than any of the garments described is a long dressing-gown, worked in duplicate double crochet with shetland floss, giving a soft downy thickness. The garment is almost scant above the waistline, falling with circular fullness to the feet. There is a simple low collar, and short, narrow sleeves that do not interfere with the process of dressing.

KNITTED KIMONO MADE OF FOUR SQUARES.

NOTE.—Directions for any of these garments will be mailed free of charge to those of our readers who may desire them and who will address "The Work Table."

Smart Touches for the Well-gowned Woman



The really well-gowned woman is distinguished this season by an attention to detail and an immaculate daintiness in the numerous accessories of dress, which have assumed an importance that can scarcely be overestimated. The exclusive shops are devoting a great quantity of space to their proper display, but the prices asked practically put them beyond the reach of the woman of moderate means. There is one consolation: Even the most elaborate confections can be managed by any one who has good taste and is a neat sewer. All the designs illustrated on this page can be copied with ease, at slight expense, and the daintiness of appearance which they impart to the plainest coat or bodice is ample compensation for the labor involved.

NO. 1439. BRODERIE ANGLAISE STOCK, CUFFS AND BELT.

A. This is a shallow round yoke and standing collar of Valenciennes lace banding, lined with chiffon, while from underneath are brought two strips of white chiffon which tie in a four-in-hand at the bust and have ends reaching to the waistline that are finished with a deep frill of lace.

B. One of the newest shawl collars of white linen or piqué, hand embroidered, with deep turn-back cuffs to correspond. These are to be worn with a tailored coat, and they should be made with a thin muslin lining, as that helps to keep them in shape when they are laundered. These collars may also be made in light shades of pink and blue.

C. Another of the shawl collars of white linen, cut out in pointed scallops, with a trimming of lace banding and narrow edging. The ends of this collar extend to the waistline, and it should be worn with an open-front coat.

D. This is a sample stock of white linen with a lower edge of cadet-blue linen and two pointed tabs that employ both colors.

E. Another tailored stock of white madras, with a tiny section of red linen inserted at the centre-front. The tabs cross and are fastened with a large pearl button.

F. An exquisite lingerie set of collar and mitaine cuffs is shown in this illustration, that would be suitable to wear with the most elaborate gown. Sheer white batiste was used, tucked and trimmed with handsome lace motifs, with a frill of batiste plissé. These cuffs must be carefully fitted, if they are to possess any style value.

G. A yoke and deep cuffs are shown here, made of sheer white linen, embroidered. The cuff is finished with a frill of répoussé lace.

K. This deep turnover collar is of broderie Anglaise, made over a plissé frill of sheer handkerchief linon, and the cuffs are made to correspond.

L. This shows a dainty turnover collar of linen with an embroidered edge, and the cuffs are moderately deep and are also embroidered.

M. One of the new deep collars of broderie Anglaise is shown in this illustration, and there are cuffs to harmonize.

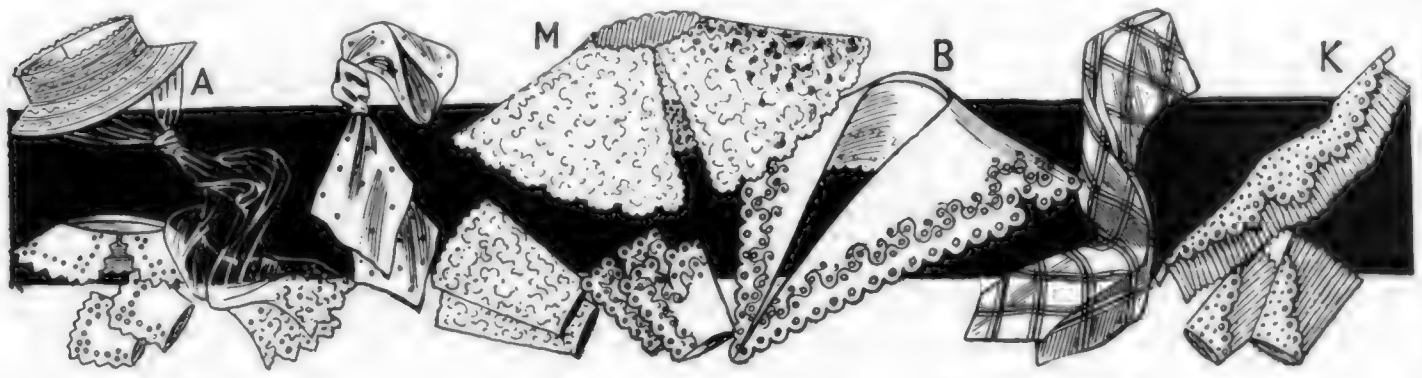
N. An odd collar and cuff set is shown here, both collar and cuffs having a tab at the centre-front. Linen embroidered daintily by hand was used in making them.

This illustration, No. 1439, shows a collar, belt and cuffs of heavy white linen, embroidered to correspond, and finished with an accordion-plaited frill of white lawn. These are used extensively with the hand-embroidered linen shirt-waists so much in vogue. A pattern is supplied, cut in medium size, and requires ½ yard of 32-inch material, with ¾ additional for the plaiting. Price, 10 cents.

Ladies' Guimpe, No. 1440. Many of the newest gowns are made to wear with guimpes, and a variety is essential. Allover lace, batiste or sheer linon, tucked and trimmed with lace insertion or medallions and hand-embroidered linen are all

NO. 1440. ALL-OVER GUIMPE AND UNDER-SLEEVES.

effective. The pattern may be used for a guimpe, yoke or chemisette and is cut in medium size. To make the guimpe, 2¾ yards of 32-inch material would be required. Price, 15 cents.



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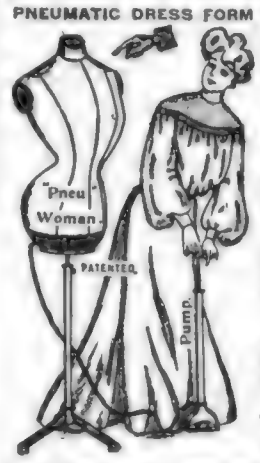

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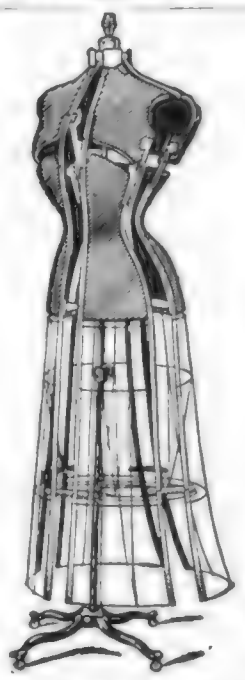

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No. 1422. Misses' Guimpe Waist. A charming waist of chartreuse-green cotton voile, which may be worn with a guimpe of white mull tucked and trimmed with lace medallions, below which the waist is laid in box-plaits, or it may be worn in low-neck style, with a short puffed sleeve. Guimpes are in high favor for misses as well as ladies, and look well in sheer materials. A girdle of bronze-green taffetas finishes the bodice effectively. The pattern is cut in sizes 12, 14 and 16 years. Size 14 years requires 3¼ yards of 32-inch material, with 1¾ yards of mull for the guimpe and 1¼ yards of tucking, if made as illustrated. Price, 15 cents.

No. 1418. Misses' Waist. Cut in sizes 12, 14 and 16 years. Price 15 cents.

No. 1418. Misses' Waist. This dainty waist is developed in biscuit-colored crêpe de Chine, and may be worn with a slightly low neck and elbow sleeves, or with a pointed yoke and deep mitaine cuffs of Valenciennes allover lace. The neck and sleeves are finished with a fold of crêpe de Chine, piped on both edges with fawn-colored taffetas, which is also used for the girdle. The pattern is cut in sizes 12, 14 and 16 years. Size 16 years requires 3¼ yards of 36-inch material and 1½ yards of allover. Price, 15 cents.

No. 1437. Ladies' Studio Apron. Cut in medium size. Price 15 cents.

No. 1437. Ladies' Studio Apron. This is a most useful apron, as, though it is a model in favor with women artists, it can be used for covering the gown while dusting, cooking, or attending to any household duties. Gingham, percaline, cambric, or any preferred fabric may be used for its development. It is gathered front and back to a broad band, and may be worn with or without sleeves. The pattern is cut in medium size and requires 3½ yards of 36-inch material to make it. Price, 15 cents.

No. 1129. Ladies' Protection Apron. Cut in medium size. Price 10 cents.

No. 1129. Ladies' Protection Apron. A good model, for use in sewing or cooking. It is developed in white cambric, and is made with a bib and scalloped bretelles over each shoulder. The edges of the apron are also scalloped. The pattern is cut in medium size and requires 3 yards of 32-inch material. Price, 10 cents.

No. 1354. Misses' Waist. A delicate lilac veiling was chosen for this pretty waist, which closes in the back and has a square yoke of Pompadour chiffon over white taffetas, below which the waist is tucked. Amethyst taffetas forms the girdle and the bands on the double puff sleeves. The pattern is cut in sizes 12, 14 and 16 years. Size 14 years requires 3 yards of 27-inch material. Price, 15 cents.

No. 1354. Misses' Waist. Cut in sizes 12, 14 and 16 years. Price 15 cents.

No. 1419. Misses' Skirt. Circular models are as much in vogue for misses as they are for ladies. The one shown is developed in ronge-copper éolienne and has two fitted flounces headed with a fold of taffetas. The pattern is cut in sizes 12, 14 and 16 years. Size 16 years requires 4½ yards of 48-inch material. Price, 15 cents.

No. 1419. Misses' Skirt. Cut in sizes 12, 14 and 16 years. Price 15 years.

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The world of readers thrilled with excited anticipation about a year ago, when it was announced that the originator of "the most distinctive character in modern fiction," as Sherlock Holmes has been called, was about to resurrect his notable hero from the Alpine torrent to which he had so untimely consigned him, and restore him to the familiar rooms at Baker street, where there is always a ring just sounding at the door, and "Watson" is informed that another great problem is to be solved. Sherlock is the same inscrutable, omniscient, wholly delightful creation we knew in "A Study in Scarlet" and "The Four Orange Pips"; Watson is the same genial, blundering idiot; the problems are as perplexing as ever. What more can one want? By A. Conan Doyle. Published by McClure, Philips & Co.

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Never has the author of "The Gentleman from Indiana" done more finished, more original work than in this assemblage of stories, dealing with the political life of to-day as it actually exists. His characters, "Boss" Gorgett and "Uncle Billy" Rollinson and Mrs. Prothero and the rest of them, stand out as real men and women; and the satire, the humor, the truth of it all stamp Tarkington as a far bigger man than he has appeared in any previous work. "Hector" is the masterpiece of the book. If the rest of "In the Arena" were a mere babble of meaningless words, "Hector" would make it worth the reading. By Booth Tarkington. Published by McClure, Phillips & Co.

THE WEDDING OF THE LADY OF LOVELL.

If ever a light were hid under a bushel, it is in the case of this exquisite collection of stories, overshadowed by a cumbersome title, and presented in an inadequate and misleading arrangement. A prospective purchaser glancing over the book would imagine it a continuous historical novel of the familiar heavy type, whereas it is in fact a collection of sprightly tales, each complete in itself, yet connected by the thread of a common *locale*, period and characters. A sort of "Sherlock Holmes" arrangement, as it were; and, indeed, this author's "Tobiah, the Dissenter," is fully as individual as is Conan Doyle's famous hero. The pathos and the romance are of that sincere quality which makes the jewel and not the setting, the thing really worth while. No book of the Spring begins to compare with it in true literary flavor. By Una L. Silberrad. Published by Doubleday, Page & Co

THE SLANDERERS.

A good idea is this, telling of the havoc which may be wrought in the lives of innocent people by the malignant tongues of village gossips; but the writer evidently draws his inspiration more from books than from a study of real men and women. To couch a story of to-day in the language of an Arthurian legend, with tedious descriptions of Nature's phases on every page, alone gives an air of unreality and fantasy. The influence of Maurice Hewlett, too, is distinctly discernible; and Hewlett and water is hardly a palatable composition. Nevertheless the book has the merit of holding the interest and after all, that is the main thing to be sought. By Warwick Deeping. Published by Harper & Bros.

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Here is meat for men, my masters. A thrilling story of adventure in this author's best style, with "something doing" on every page, and an absorbing interest which will keep anyone up all night, if necessary, in order to finish it. A princess, a treasure of a million pounds, a modern steam yacht, a desperate mutiny, plenty of good fighting, and a dozen feats of splendid heroism, are deftly wrought into a romance of vivid power and originality so excitingly told that the reader's blood is dancing in sympathy with the swift action from the first page to the last. By H. B. Marriott Watson. Published by Doubleday, Page & Co.

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HURRICANE ISLAND. By H. B. Marriott Watson. Published by Doubleday, Page & Co.
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THE PRINCESS PASSES. By C. N. and A. M. Williamson. Published by Henry Holt & Co.
THE ETIQUETTE OF CORRESPONDENCE. By H. E. Gavit. Published by A. Wessels & Co.
THE SILENCE OF MRS. HARROLD. By Saumel Gardenhire. Published by Harper & Bros.
THE WEDDING OF THE LADY OF LOVELL. By Una L. Silberrad. Published by Doubleday, Page & Co.
IN THE ARENA. By Booth Tarkington. Published by McClure, Phillips & Co.
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We are glad to announce that the Kola Plant, recently discovered on the Congo River, West Africa, has proved itself a sure cure for Asthma, as claimed at the time. We have received the testimony of ministers of the gospel, doctors, business men and farmers, all speaking of the marvelous curative power of this new discovery.

Mrs. L. D. York, of Henderson, Me., writes, thanks be to my God and the Kola Compound, I am now completely cured of Asthma, after many years of suffering. **Hon. L. C. Clute, of Manchester, Iowa,** writes, was permanently cured of Asthma after eighteen years' severe suffering and want other sufferers to know that the Kola Compound did it. **Mr. E. B. Hume, 1345 Arch Street, Philadelphia, Pa.,** a widely known traveler, writes, was cured after physicians and everything else failed, and I tried all so-called remedies known. **Mrs. Sadie Montgomery, Lapel, Ind.,** writes, I could not lie down or walk fast for several years, but the Kola Compound cured me, although every other remedy failed.

To prove to you beyond doubt its wonderful curative power, the Kola Importing Co., No. 1164 Broadway, New York, will send a large case of the Kola Compound Free by mail to every reader of PICTORIAL REVIEW who suffers from any form of Asthma. This is very fair, and we advise sufferers to send for a case. It costs you nothing and you should surely try it.

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as well as other troubles are lessened, while the daily application of the **"Spinal Brush"** relieves almost every ill to which flesh is heir, promotes circulation, elasticity of mind and body, and produces a feeling of exuberance, contentment and true happiness which essentially makes life a grand, sweet song.

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For His Majesty the Baby

No. A 111. Infants' Outfit. Everything necessary to clothe baby, except a shirt, band and stockings, will be found in this outfit, which is a boon to the young mother. It consists of eleven garments—a cloak, cap, robe for dress occasions, kimono, petticoat and princess petticoat, night gown, sacque, two bibs, and moccasin. The garments are simple in construction, and are easily put together, even by an inexperienced worker. They can be made up plainly, or rendered elaborate by trimming, if desired. As there are so many patterns included in this outfit, the price asked is a little higher than for ordinary patterns. It is cut in one size only. Price, 25 cents.

No. A111. Infants' Outfit. Cut in one size only. Price 25 cents.

No. 1072. Infants' Kimono and Sacque. Soft French flannel was used in making both these garments, which are very desirable for the comfort of the young baby. The pattern is cut in one size only, and requires 2¼ yards of 36-inch material for the kimono, and 1½ yards of 27-inch for the sacque. Price, 10 cents.

No. 1351. Infants' Coat and Cap. This dainty coat may be made with one cape or two, as preferred. The cap and coat are both developed in soft white Henrietta, with trimming of hand feather-stitching and fancy silk braid. Lace or ribbon ruffles could be used if desired. The cap is made with a lap and is trimmed with rosettes of ribbon. The pattern is cut in one size only, and requires 4½ yards of 36-inch material for coat and cap. Price, 15 cents.

No. 1351. Infants' Coat and Cap. Cut in one size only. Price 15 cents.

No. 1072. Infants' Long Kimono and Short Sacque. One size only. Price 10 cents.

No. 1069. Infants' Long Dress. Sheer white French nainsook was used in making this dress, which has a yoke of tucks and Valenciennes insertion, finished with a ruffle of lace, and beading through which wash ribbon is run. The skirt is tucked in clusters, between which rows of Valenciennes insertion are placed, and a deep ruffle of lace makes a pretty finish. The pattern is cut in one size only and requires 2 yards of 40-inch material, 8½ yards of insertion, and 5 yards of lace. Price, 10 cents.

No. 1234. Infants' Sacque. This little garment is a necessity in our changeable climate, and can be easily slipped on over a thin dress when the weather turns unexpectedly cool.

No. 1069. Infants' Long Dress. One size only. Price 10 cents.

Cashmere, French flannel, eiderdown or inexpensive outing flannel would be suitable fabrics for its development. The pattern is cut in sizes 6 months, 1 and 2 years. Size 1 year requires 1¼ yards of 36-inch material. Price, 10 cents.

A dainty simplicity characterizes most of the best models in baby wear, the decoration consisting of tucks, fancy stitches and embroidery, all in the most exquisite hand work. This is a simplicity that is decidedly expensive in ready-made garments, but it can easily be achieved at home, by exercising a little taste and neatness. Only the finest and sheerest fabrics are employed for baby's dresses, and no starch should ever be used in laundering them, as stiffness of appearance is unfashionable, not to mention the positive discomfort inflicted on the unfortunate infant. Very small, dainty designs should be used for embroidering, and too much is not desirable.

The newest moccasins are of white piqué, and are embroidered, and tied with narrow ribbon.

No. 1234. Infants' Sacque. Cut in sizes 6 months, 1 and 2 years. Price 10 cents.

No. 1185. Child's Bishop Dress. Cut in sizes 6 months, 1, 2 and 4 years. Price 15 cents.

Our Helping Hand

Contributions for this department will be gladly received, and if they contain useful suggestions couched in 125 words will be published for the competition.

The contributions submitted this month are sure to be helpful to our readers, and therefore are published with our heartiest endorsement. Those who have complied with the conditions, for this number, and have succeeded in winning the several prizes are as follows:

The first prize of $5.00 has been awarded to Mrs. Mae Metz, 411 to 421 North Main Street, Wichita, Kansas; the second prize of $2.00 to Mrs. R. J. Clarke, Rolla, North Dakota; and the third prize of one year's subscription to THE PICTORIAL REVIEW to Mrs. Virginia R. Morgan, 357 West Main Street, Grafton, West Virginia.

FIRST PRIZE.

A WAY TO USE STOCKING-TOPS.

Short underskirts for ladies and children may be made from the tops of discarded hosiery. A great many mothers buy for themselves and children the fine Balbriggan ribbed hose, and those worn by ladies are seldom worn at the knee. It requires six pairs for a nice full skirt for a lady. The feet are cut off, the legs cut open and all sewed together, the top of the stockings serving for the bottom of the skirt, the double portion over the knee serving for the hem. The top is gathered into a yoke, making a good, warm, serviceable underskirt, one that will not cling to the form while walking, and also fast black and washable, much better than the wool knit skirts which cling to the form.

SECOND PRIZE.

GOOD BREAD IN COLD WEATHER.

As neither I nor my friends had been making good bread, and all agreed that the sponge became chilled before morning, the question of how to keep bread sponge at an even heat over night was solved in this way: I procured a box from the grocer, large enough for my bread-pan and a small lamp. Over this box was placed a wooden cover with space left to give air for the lamp to burn. I found my bread ready to knead before breakfast. As we live in a cold climate, I am delighted with my "bread incubator," and as we always leave a lamp burning at night in the dining-room, I make a double use of it.

THIRD PRIZE.

SURE CURE FOR CROUP.

Oftentimes croup does not appear until the second year, and is a terror to mothers. Since having used the following remedy, I have never had to call a doctor for a case of croup. Have a chemist mix 20 drops of oil of tar, ½ pint of Jamaica rum, ½ pound of honey. This does not injure the stomach and can be given whenever necessary. For a child of two years the dose is ¼ teaspoonful; for older ones, increase a little. Also apply to the chest a flannel, after rubbing into the chest and hollow of the neck camphor and lard melted together with a few drops of turpentine added. Under no circumstances leave the flannel off for a week. This is also the very best of cough medicines.

HONORABLE MENTION.

LITTLE THINGS THAT HELP.

Saturate a sponge or heavy cloth with camphor and place it between the pillow and the case, where the odor of it can be inhaled all night and it will cure a cold in the head or lungs. To cure a bee-sting, apply slices of raw onion. A biscuit tied in a clean cloth and dropped in boiling cabbage will do away with all unpleasant odors. For the benefit of those who cannot keep tomatoes in glass jars, try salting them. To cure hiccoughs, sit erect and inflate the lungs fully; then, retaining the breath, bend forward slowly until the chest meets the knees. After slowly rising again to an erect position, slowly exhale the breath. Repeat this a second time. L. M.

MASSAGE CREAM.

This cream is equal to any on the market, being a fine tissue-builder. It will also keep the hands soft and white. Simple beef marrow is what it is made of. Immerse a beef shank in boiling water, and when the bone is heated, remove the marrow. Free it from all shreds, put it in an earthen cup and place it in a double boiler, or a tin cup partly filled with water. Place it on the back of the stove to simmer until it resembles melted butter. Strain through a cloth. When luke-warm, beat for twenty minutes, or until the consistency of cream. For chapped hands, add a few drops of camphor and also a few drops of oil of lavender or bergamot to give a pleasant odor. (Mrs.) W. W.

HOME-MADE ESSENCE OF LEMON.

Take one dozen good lemons, mash and put them into a glass jar with the juice and rind mixed. Cover them with alcohol and let it remain untouched for two months, when it will be ready for use. This quantity of pure essence of lemon will last a medium-sized family over a year.

H. M. J.

ELM COMPOUND.

Take one full ounce of cut slippery elm bark (it can be purchased at any drug store), add ¼ teaspoonful of pure cayenne pepper, and turn on one pint of boiling water. It should steep covered for one-half hour. Dose: One or two tablespoonfuls every fifteen minutes in diphtheria or scarlet fever, where the case is low or the breath offensive. Taken one-half cupful two or three times daily, it is the best bowel cleanser known, and at the same time it clears the face of pimples and a muddy complexion. It is nourishment as well as a medicine, and a splendid vermifuge.

I. T. T.

HAIR TONIC.

For those troubled with falling hair I wish to contribute this excellent hair tonic: 48 gr. resorcin, ¼ oz. glycerin, and diluted alcohol to fill a 2-oz. bottle. Apply to the scalp before retiring about twice a week. It will also promote the growth of the hair. H. D. W.

A REMEDY FOR ULCERS.

Bandage the ulcers with a fresh flaxseed poultice for several nights in succession. The poultice will draw out the matter and impurities and also heal the sore at the same time. This remedy healed an ulcer on my leg when the doctor's medicine had failed and they had said my leg would have to be taken off. Also, for a gathering in the ear and head, try this remedy: Mix together equal parts of lard, mustard and flour. Grease the gathering with this and it will bring it to a head and ease the pain almost immediately. D. Z.

TWO GOOD REMEDIES.

An excellent remedy for whooping cough: Take half of a cupful of ground flaxseed and boil for five minutes with two cups of water. Strain immediately and add to this two tablespoonfuls of lemon juice and sugar to make it quite sweet. Give two teaspoonfuls eight times a day and it will afford relief very quickly.

For a cold on the lungs or the grippe: Chop raw onions fine, mix with these half as much sugar, over this place a small dish and with the aid of a flat-iron press the juice out; it will be thick, like syrup. Give a teaspoon of this about ten times a day. Either of these remedies are nice for children, as they like them and they are so harmless and economical. (Mrs.) H. A. M.

IT FOLLOWED HER.

Hot Springs, Ark., Feb. 3, 1905.

PICTORIAL REVIEW Co.

Gentlemen:—Your $5.00 check, first prize for the March "Helping Hand" column, followed me here, where we are spending a few weeks. I am surprised but none the less grateful. Sincerely,

ANGIE RAND SCHWEPPE.

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PICTORIAL REVIEW Co

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Easter Millinery Lesson

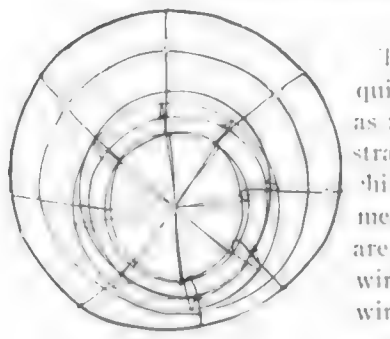
Three Charming Examples for the Home Milliner

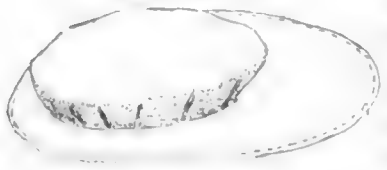
By Maud Anderson

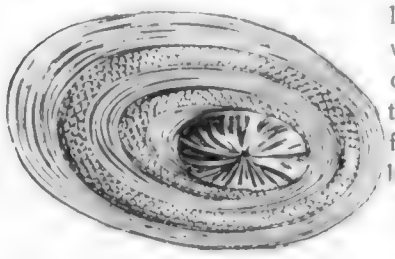
A SHORT-BACK SAILOR.

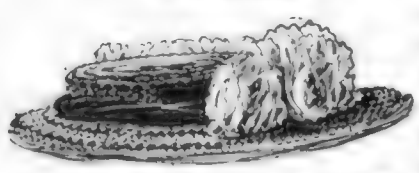
LADY'S BONNET.

THE CHILD'S POKE BONNET.









DETAILS OF SHORT-BACK SAILOR

The materials required for this hat are as follows: Ten yards of straw braid, 1½ yards of chiffon, and 11 roses. The measurements of the frame are: Head-wire, 18 inches; wire A, 6—1—6—1—3 inches; wire B, 5½—1—6—1—3½ inches; wire C, 5½—1—6—1—3½ inches; wire D, 5—1—6—1—5 inches.

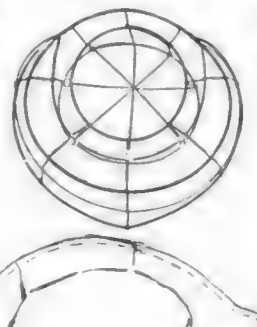
This frame has a separate crown. Make the bottom wire of the crown 26 inches long, allowing 4 inches to lap and join in a circle. The four wires all measure the same. The depth of crown is 2 inches, and across the crown 9½ inches. Tie these four wires with tie-wire to the bottom wire of the crown.

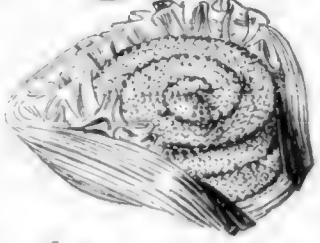
Cover the frame smoothly with crinoline and bind the edge with straw braid. Sew in four rows of braid. Always start at the back of the hat and on the edge-wire. To make the crown, start at the bottom to sew two rows of the straw braid around and continue in this way until the top of the crown is covered. Finish neatly.

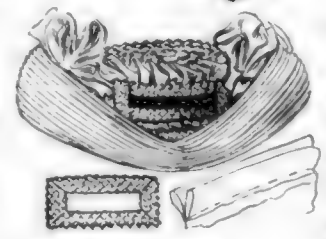
Join together three bias strips of chiffon 5 inches wide and fold in 2 tucks. Sew this around the edge of the hat 4 times, and add straw braid next to the chiffon. Cut 2 pieces of chiffon 5 inches wide, join together and fold in 2 tucks, and sew next to the straw braid 4 times around. Sew another piece of straw braid next to the chiffon and fill in the rest with folds of chiffon. Sew the roses one by one, starting the first rose on wire A close to the crown and adding 5 on each side of the first one. Line the hat neatly to finish it. It would cost $2.25 to make this hat yourself.

LADY'S BONNET.

Four yards of straw braid, 3 yards of chiffon, and ⅛ yard of velvet are required to make this bonnet.







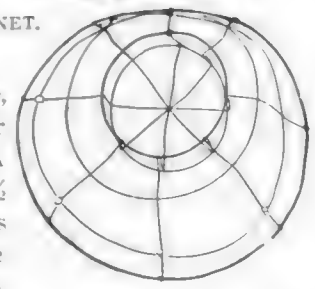
DETAILS OF THE LADY'S BONNET.

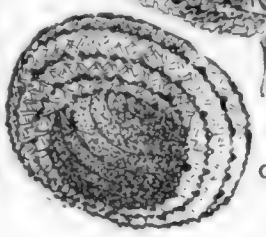
First make the frame, allowing 18 inches for the head-wire. Wire A measures 4¾ — 2 — 5 — 1½ 1½ inches; wire B measures 5—2—5—2—1½ inches; wire C measures 5 — 2 — 5 — 2—1½ inches; wire D measures 5½—2—5—2—5½ inches.

Cover the frame smoothly with crinoline and bind the edge with chiffon. Cut 12 pieces of chiffon 5 inches wide on the bias. Join all together and fold in 2 tucks. Then begin to sew the chiffon on the inside of the hat 4 times around. Fill in the rest with straw braid. Sew 2 pieces of straw braid around the side of the crown and 3 rows on the top of crown. Finish off neatly. Take what is left of the chiffon strips and beginning at the back on the edge-wire sew row after row around, closely together, until you get to the head-wire. The outside facing is all made of chiffon folds.

The hat is now ready to be trimmed. To make the straw buckles, cut a piece of straw braid 15 inches long. It is an oblong shape and measures 5½ inches in length and 2 inches in width. The braid is lapped in half, so as to make it narrow. The strings are ¼ yard wide and 1¼ yards long. Hem the edge and the ends and sew them on the back of the wires B and C.. Cut a piece of chiffon 1½ yards long and 2 inches wide on

(*Continued on page* 57)





DETAILS OF CHILD'S POKE BONNET.

Imported Millinery

As Seen at the Easter Openings

By A. L. C.

THE best millinery of the moment is inclined almost to exaggeration and caricature, which can, however, always be toned down by the individuality of the wearer and the good taste of the copyist. On looking at a collection of French hats, the first thing that strikes one is that these hats appear to have very little material connection with the head for which they are intended. To begin with, they seem to be worn about six inches off the face, and the really beautiful lines of the picture hat at its best have had to give way more or less to smaller, sharper outlines.

The square, high effect at the back of some of the new straw hats is not pretty, but we cannot praise too highly the artistic mixing of colors. One of the favorite hats is of nut-brown Manila straw, tilted to the front by an immense bandeau at the back, where there is a trimming of gauged rosettes of brown ribbon. Then, wreathed round the brim and nestling in brown tulle, are beautiful velvet roses taking in quite twenty shades, from darkest brown to palest mauve, and embracing curious dead shades of vieux-rose and purple. Around the somewhat square crown is a band of shaded brown and purple chiffon velvet.

To the majority of women these hats of smaller brim are most becoming in dark shades, though the usual craze for white and tan has appeared again, particularly in Panamas and Manilas. Pale buff and white straws are decorated with wreaths of Banksia roses and bands of velvet or kid softened with veilings of tulle.

The new French sailor hats have a dented though rather wide crown, and instead of being quite round seem to more resemble an outspread Homburg shape. These, after the true French style, are worn well over the forehead, with immensely high bandeau and trimming at the back, and a band of plain kid or velvet round the crown, softened with lace or tulle. A very pretty example is popular in cream-colored Panama with a band of orange veiled in brown and white tulle, and some fantastic bows of brown and white satin ribbon arranged in puffings and gaugings on the bandeau at the back.

Straw is really only a figure of speech nowadays, for the so-called straw braid is the most beautiful fabric imaginable, made with silk, plaited willow, or crinoline; and even gauze sometimes plays the part of straw.

The flower-trimmings are of the greatest variety, and the flower toques were never more attractive than now. The blossoms are either very large, such as soft, yet bright, shaded roses, peonies, or camelias, or else very small and delicate; for example, sprays of forget-me-nots, peach-blossom, mignonette, lilies-of-the-valley, and lilac.

And by the way, lilacs appear in every shade from green to white including palest mauve, yellow, and pink. Hyacinths and most other Spring flowers are also very generally in evidence; but the most prominent feature about the new flowers is their delicacy of tint which makes it possible to mix them so that they blend and harmonize in the most enchanting fashion, with beautiful artistic effect. Mauve, blue, yellow, and green never squabble or swear at each other, but are most conciliatory! So it is with the shapes: the largest and smallest hats fraternize perfectly. For instance, you will see a huge picture hat in pigeon's breast shot taffetas, lined with steel-grey velvet, trimmed with feathers in the three shades of the taffetas, and close by it is a little tricorne, the size of your fist, around whose crown of "young-green" straw is wound a crown of rose-buds. The evening or theatre hat, called in Paris the "béguin," is composed of oak-leaves spangled with gold, with gold tassels adorning its side. A delicate wreath of lilac, tinted in every shade of green, yellow, and pinkish-mauve, mounted with pale green foliage, encircles a toque of pale blue crinoline, shot with mauve, and underneath there are bows and folds of tulle arranged with exquisite grace to rest on the hair.

(*Continued from page* 56)

the straight. Make the plaits ½ inch wide and sew around the buckle.

To make the rosettes, cut 2 bias pieces of chiffon 4 inches wide and double them in half. Gather up each piece tightly, sew one rosette on the left side of the buckle and the other on the right side.

Cut a piece of velvet ⅛ of a yard wide and draw it around the crown and down each side of the back of hat into the head-size. Line the hat nicely. It would cost $2.25 to make this hat yourself, independently of the cost of the aigrette, which would vary with the quality selected. The aigrette and strings may be omitted.

A CHILD'S POKE BONNET.

It requires 16 yards of straw braid to make this hat, 1½ yards of chiffon, 3 yards of ribbon, and 1 spray flowers. The trimming of flowers may vary, and be large or small roses and loops of ribbon according to preference.

First make the frame, having head-wire 18 inches. Always allow 4 inches over to lap. The front wire A measures 5½—2—5½—2—1½ inches; wire B measures 5⅛—2—5½—2—1¾ inches; wire C measures 5⅛—2—5½—2—1¾ inches; wire D measures 4¾—2—5½—2—4¾ inches.

Cover the frame smoothly with crinoline and bind the hat with straw-braid. Box-plait the straw braid, and sew two rows around the edge of the hat, allowing the first row to extend the width of braid. Sew the rest in plain with the braid. Make the straw crown in the hand, starting from the centre and sewing the braid around 5 rows to make the circle, and drawing the last 3 rows in to fit the wire crown to which it must then be sewed.

Cover the under-facing plainly with crinoline, so that the wires will not show through the chiffon facing.

Cut 2 strips ½ yard wide, crosswise, and join together. Make 2 tucks on the edge, 1 inch in depth. Then measure 1 inch in from these tucks and make 3 tucks, ¼ inch in depth, ⅛ inch apart. Pull up the threads of each tuck and sew the 2 large tucks to the edge-wire of frame, having the shirrings even. Then draw in to the head-size in small fine plaits.

To make rosette: Measure 6 loops of ribbon 6 inches long. After the loops are made, join in a circle and sew this to wire B. Make 6 more loops, 6 inches long, of the ribbon that is left. Sew this around the crown, tie a knot and twist what is left around the crown. Cut in half the chiffon that is left for the tie-strings, hem the edges, and put 3 little tucks at the ends. Sew the tie-strings on the back wires of B and C, close to the crown. Place a few flowers between the loops. The strings may be omitted and the ribbon and roses altered to suit individual taste. Line the hat and it is finished. To make it yourself would cost $2.17.

Any of these hats will be made to special order, mailed complete from this office, PICTORIAL REVIEW, 853 Broadway, New York City, if the requisite amount ($5.00 for each of these patterns) is enclosed with the order.

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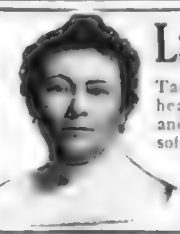
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Wedding Arrangements

Plans for the Easter Bride

By Katharine C. Prince

THE "Bridal Shower" is a fashion now very prevalent and all sorts of affairs for the bride's plenishment in her trousseau or future home are in vogue. A girl friend or prospective bridesmaid usually gives these functions after the cards are out, and they may be as simple or elaborate as taste dictates. A "handkerchief shower" is a pretty idea, every invited guest bringing gifts of handkerchiefs, either embroidered, made in lace or drawn-work, and put up in some dainty form of mouchoir case. A "linen shower" embraces many useful gifts of lingerie for the trousseau, or of napery, and a "curtain shower" will oftentimes provide window drapery for the bride's entire house. A "shirt-waist shower" is another suggestion, so many beautiful unmade shirt-waists, with various decorations, now being purchasable. It is customary to devise some original way of donation and a white umbrella as carrying out the "shower" idea is a favorite method. Or confetti, if sparingly bestowed, is a pretty idea which might be utilized.

GIFTS FROM THE BRIDAL PAIR.

A bride's souvenir gifts to her bridesmaids may be either a monogram locket, a bangle, lace-pin, card-case, belt-pin, buckle, comb, bead-chain, opera-bag, natal-stone brooch or ring, jeweled charm for good luck, or a handsome book. The bridegroom's gifts to his ushers might be a cigarette or cigar case, scarf-pin, seal ring, match-case, sleeve-links, silk fob, silver or gold pencil, or dress studs. The bridegroom's gift to the bride, and his to her, may be something personal with a charming sentiment associated, or it may be of a more expensive variety, especially appropriate for their new home. Pianos and automobiles are sometimes given, but many things less costly are always suitable, as suggested by their probable needs.

Although the general plan and arrangement for weddings remains practically unchanged and conventional from year to year, still slight innovations are always creeping in.

At present the actual ceremony of marriage seems to increase in pomp and circumstance. The number of bridesmaids and pages has greatly enlarged, as well as the beauty and amount of the floral decorations. The simplicity or splendor of a wedding naturally depends on the purse, position and proclivities of those to be married; yet the smartness of society marriages seems to increase, presents become more numerous and of far greater value, and the toilettes worn by bride, bridesmaids, and wedding guests are of fairylike beauty and magnificence. *Trousseaux*, on the other hand, seem inclined to diminish in bulk if not in value, and this for the practical reason that nowadays a gown made in March is of no use in May or June, and a hat that spells perfection in April becomes dowdy and out of style in July, and so on, through the several seasons of the year.

WEDDING GIFTS.

Wedding presents have become a heavy social tax; and when, as often happens, a "show of presents" takes place at a wedding, the drawing-room of the bride's house resembles the showrooms of jewelers, silversmiths and fancy dealers. Cheques are now a favorite form of wedding present, and a practical one that, in most cases, is safe to receive a rapturous reception. Indeed, these modern offerings afford a pleasant proof of the sturdy common-sense which has become such a pleasing feature of our twentieth-century existence. Honeymoons are gradually becoming things of the past, a few days or a week being thought sufficient for this somewhat over-rated *solitude à deux* in the present opinion of society.

THE BRIDAL CORTEGE.

Recent brides have increased the number of their attendant maids: more than one *mariée* has had a round dozen of bridesmaids, and one had as many as fourteen. Bridesmaids' frocks have long suffered from monotony in design, want of taste in selection, and a startling variety in execution. But good taste and artistic knowledge increase as time goes on. The charming fashion has been revived of bridesmaids wearing frocks of pure white, with a white tulle veil, and on their heads a wreath of flowers. This mode of attire is no more expensive than the sadly hackneyed "picture hat," and the incongruous costume known as a "bridesmaid's dress," and it certainly adds much to the beauty of the bridal party when grouped at the altar railings. One secret of success is that a retinue of bridesmaids should be of the same height, if possible, with the same coloring, and certainly wearing gowns made by the same dressmaker.

There is little alteration in the hour of weddings. Few people, except Roman Catholics, are now married in the morning. In England (whence many of our wedding customs are derived) 2.15 or 2.30 are favorite hours to choose, as by this means the bride's family is enabled to give a tea instead of the more stately, expensive breakfast. Signs, however, are to be observed which indicate a return to the old-fashioned sit-down breakfast served at small tables.

THE MENU.

The *menu* provided on these occasions is more on the lines of a ball supper, and would appear as follows: Soup, in the form of clear *consommé*, and the fish course should consist of salmon in some form. A hot dish should be provided, as, for example, chicken terrapin or sweetbreads, with green peas. Some good salad should certainly be served at a wedding breakfast, and so should also some daintily dressed vegetable, such as asparagus. An especial delicacy, such as quail, canvasback duck or prairie chicken, is frequently served with the salad. Dessert usually takes the form of a *macédoine* of fruit, followed by ices of different descriptions. At every wedding, great or small, the wedding-cake forms the *pièce de resistance;* the first cut is generally made by the bride, and if the bridegroom happens to be a soldier his sword is used as an implement for the purpose. Souvenir slices of the wedding-cake are placed in pretty square or heart-shaped boxes, decorated with the intertwined initials of the bride and bridegroom, and offered as the guests are leaving or handed at the table.

MARRIAGE SUPERSTITIONS.

It is said that a bride should never wear pearls on her wedding-day, as pearls means tears. Then, again, a bride should always wear a piece of orange-flower and white heather, for white heather means good luck. The bride-elect has much to think of for months before the happy event. The trousseau calls for much thought and anxiety; then she is anxious about her future home, that everything should be nice and pretty.

So you see, after thinking and planning this and that for perhaps six months previous to the wedding-day, it is no wonder that the bride looks tired out and anxious, and that her nerves are all strung up until after the trying ordeal is over. Never mind, she is happy, just the same, and is, in the eyes of the man she loves, more beautiful than any other woman in the whole wide world. And if he thinks so, why need she care what criticisms others make on "the bride"?

Many brides object to being married at a church where there are steps, for to slip up the steps means very ill-luck, and all such omens count for her future happiness, to her mind.

For the accommodation of our patrons living in the far West and especially to obviate delay in executing their mail-orders, on account of their remoteness from our main office, we have opened an agency for the sale of the PICTORIAL REVIEW patterns at 121 Geary Street, San Francisco, California, and if correspondence is sent to that address the writers may be assured of courteous, speedy, and satisfactory replies.

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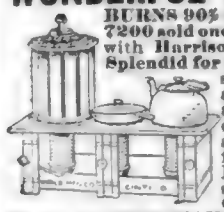
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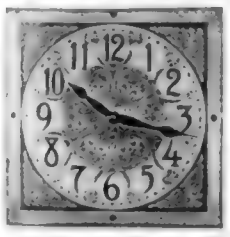
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Editorial

Again the joyous Easter season is upon us, and the PICTORIAL REVIEW extends its most cordial greeting to old and new friends alike. During the past six months many thousands of names have been added to our subscribers' list in all parts of this broad land, and the fact that we are thus brought together with a common interest gives us, naturally, a sense of fellowship.

This feeling of unity places us in direct touch with each other in spirit, although personally unknown, and, therefore, it follows that we must be helpful to one another. On our part we are trying our utmost endeavor to give you just what you want, and you, by your sympathy and support, are affording us that encouragement and recognition which are so necessary for the highest development of a periodical. Long may this pleasant relationship continue, and the bond be more closely cemented as time goes on.

The great and growing favor in which the PICTORIAL REVIEW patterns are held is accentuated every day, as the following testimonial (which is an important straw in the general current of favor) attests:

MANAYUNK, PA., March 12, 1905.
Dear Sir—With the greatest pleasure I have learned that the PICTORIAL REVIEW patterns can be obtained right here in our own town. I am so well pleased, as I now use no other pattern or magazine. I have recommended both to all my friends and have succeeded in inducing the firm of Propper Bros. & Co. to accept the agency. Being a dressmaker, I think I am capable of judging most accurately of a good pattern when I see one, and PICTORIAL REVIEW is perfection to me, it is all that can be desired in its perfect cut and style. I have worked for the families of this firm in their own private homes, and they have liked the patterns so much that they have decided to write to you. I was very well pleased to hear that they have succeeded. Respectfully,
R. M. F.

The response to the call for photographs of beautiful babies, as set forth in our April number, with the offer of a handsome Al-Vista camera to the sender of the most attractive picture, has been so overwhelming that the Editor's mail-bag has been taxed to its utmost capacity. In fact, this windfall has taken us quite off of our feet and the judges appointed have found it absolutely impossible to render their decision and close the competition in time for insertion in this Easter number. It will, therefore, be open for entries until the June number is issued, when the final announcement will be made. It is necessary to emphasize the fact that no photographs can be returned and that any which are forwarded are sent at the owner's risk.

The best way to forward money to the PICTORIAL REVIEW for subscriptions or orders for patterns is in money orders, drafts, checks and postage stamps. It is manifestly unsafe to forward bank bills or currency by mail, and therefore we advise any of the methods stated.

AN EASTER HOLIDAY IN HOLLAND

There are so few chances to invest small sums of money to advantage, that people who are only able to save in a modest way, have no resource but to deposit their money in banks, although the rate of interest allowed is merely nominal.

So, when an opportunity is presented, to invest in gilt-edged securities, guaranteed to return to the investor 10 per cent. annually on the capital invested, the offer should be investigated, especially when the corporation which makes it is composed of bankers, lawyers, merchants, physicians, army officers, etc., all men of the highest standing. Investments of from $20 up will be received, and dividends are paid quarterly; but no person can invest more than $1,000. The company has been established over five years, and the surest proof of sincerity is, that it guarantees to redeem any stock purchased, if the investor should become dissatisfied. Further information to inquirers will be furnished upon application.

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French Lace Embroidery

THE design for this lovely work was taken from a handkerchief worked by a French peasant, and is most exquisitely done. The handkerchief is of fine nainsook muslin. A piece of fine white net the same size is laid underneath and lightly tacked to the muslin. The design given is worked as follows: First trace the design on your material, then lightly tack the net underneath. To keep it nice and flat a small piece of canvas should be tacked underneath the piece that is being worked, and this can be moved to the next piece when that is worked. This saves putting it in a frame, and is easier to work and more quickly done.

The body of the butterfly should be worked first, and this has to be well padded with rather a coarser cotton than that used for the embroidery. Cotton No. 40, a beautiful silky cotton, is used for the work, and an ordinary white embroidery cotton No. 30 for the padding.

In padding, the stitches must always run the reverse way to which the embroidery is worked, and the centre of the body should be more thickly padded than round the edges. When sufficient padding is done, work over in satin stitch. Then run round the wings of the butterfly with the coarser cotton one row of small stitches, then go over this a second time, catching the cotton through each stitch, so as to form a sort of tiny cord all round. Work over this in the fine embroidery cotton in satin stitch, keeping the stitches perfectly straight. The antennæ and dots are worked in the same way, but the fine markings on the butterfly require no padding. Taking one long stitch with the embroidery cotton the length of the line, then sew this down with tiny stitches about an eighth of an inch apart. The markings on the body of the butterfly are done in the same way, after the whole of it has been padded and worked.

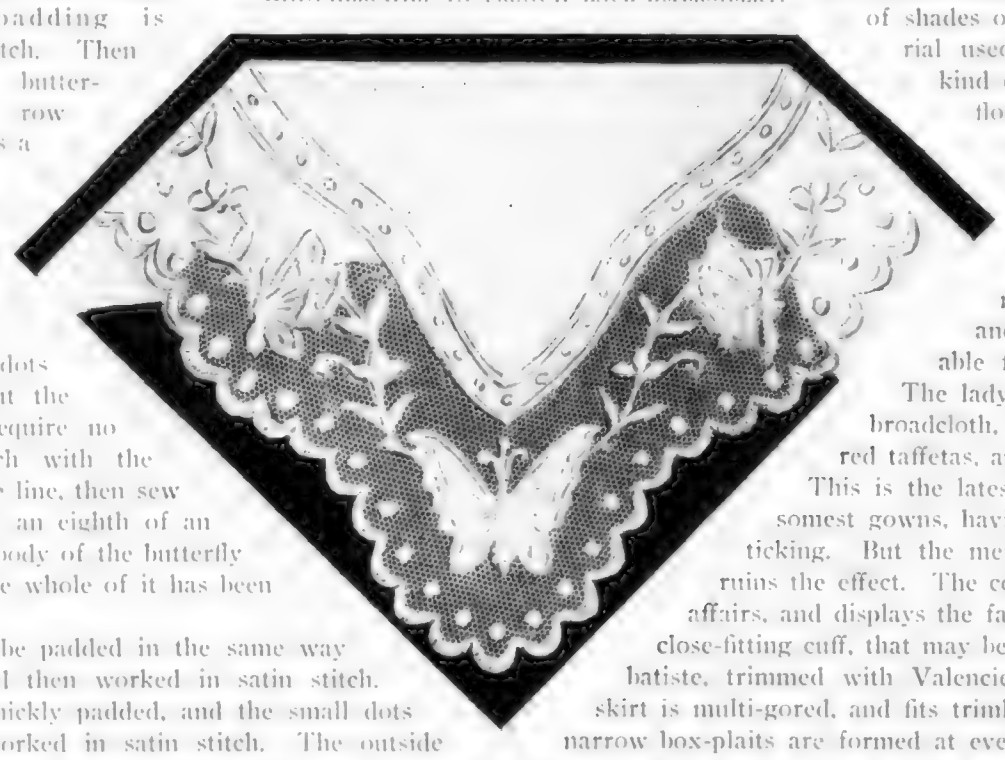
The stalks of the leaves must be padded in the same way as the wings of the butterfly, and then worked in satin stitch. The leaves and flowers must be thickly padded, and the small dots round the edge and the whole worked in satin stitch. The outside border is first padded, and then worked in buttonhole stitch.

When the whole has been finished, take a very sharp pair of scissors and cut away the muslin all round the worked design, being very careful not to cut any of the net. This requires the very greatest care, and must be done extremely neatly. The net is, of course, cut away from the inside part of the handkerchief, leaving the muslin; the net and muslin are cut away around the outside border of buttonhole stitch; when finished it looks like beautiful lace work.

In working a linen collar in the same style of work filoselle silk should be used, taking two or three strands to work with, padding it first with a fine embroidery cotton the same color. Never use a very coarse silk, as it will make the work look heavy and will break the meshes of the net. Be sure to work through the net or your work will be useless. These rules apply to all work done in this style. As the whole character of the work is in the lacy appearance of it, care should be taken not to destroy this by using too coarse a material to work with.

The work is suitable for the elaborate collars which are now so much worn, and coarser materials can be used, such as linen, and a coarser net underneath. A pale blue linen, with white net underneath, and the design worked in blue silk, would be most effective. Table centres on colored satin, with the same colored net underneath, and the design worked either in white silk or a variety of shades of silk the same color as the material used, looks very lovely. Almost any kind of small designs, such as sprays of flowers, ferns and butterflies are suitable.

HANDKERCHIEF IN FRENCH LACE EMBROIDERY.



Our Cover Design

Our Easter cover design shows two costumes that represent the newest features of the Spring vogue and may well be taken for models suitable for a mother and young daughter. The lady's costume is in beige light-weight broadcloth, slightly relieved with gooseberry-red taffetas, and a piping of striped linen ticking. This is the latest fad in Paris, many of the handsomest gowns, having a touch here and there of bed-ticking. But the merest hint is sufficient, as too much ruins the effect. The coat is one of the new short piquant affairs, and displays the fashionable elbow sleeve, with a deep close-fitting cuff, that may be of broadcloth or of sheer linon or batiste, trimmed with Valenciennes lace in lingerie effect. The skirt is multi-gored, and fits trimly about the hips, below which two narrow box-plaits are formed at every seam but the centre one, giving the full effect at the foot so much in favor for Spring fashions. Pinned Paper Patterns of this costume can be obtained, in stock sizes, at $2.00 each for the coat and skirt. If cut to special measure, 50 cents additional is required for each garment. Any one ordering either of these pretty costumes may be positively assured that their gowns will be distinctly *chic* because they represent the best and newest ideas of the Spring fashions.

"Pictorial Review" Paper Patterns FREE

If you will send us a list of 12 of your friends, who live in small towns and in cities of not over 50,000 population, whom you think would be interested in receiving a sample copy of "Pictorial Review," we will give you any one of our 10-cent Paper Patterns FREE, or any 15-cent pattern for only 5 cents.

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Useful Information

¶ When it becomes necessary to keep butter firm in hot weather, place the quantity on a plate, put over it an inverted flower-pot of the common terra-cotta variety, and bind around the edges three or four folds of cheesecloth. Keep this soaked with cold water, and, however hot the weather, the butter will remain perfectly firm.

¶ It is a good thing to know that a small quantity of vinegar will surely kill immediately any insect that may have been accidentally swallowed and thus have found its way into the stomach, and equally true is it that a little salad oil will destroy any insect that may enter the ear.

¶ Window glass that is deficient in brilliancy may be given a fine appearance with a liquid paste made of alcohol and whiting. Use a little of this mixture and it will be seen that it will remove specks and impart a high lustre to the glass.

¶ To get rid of carpet moths, scrub the floor with hot, strong, salted water before laying the carpet, and brush in a light sprinkling each fortnight of coarse common salt.

¶ It should be known that marks which have been made on paint can be removed by rubbing first with a lemon, then with whiting, and finally washing the spots with soap and water.

¶ A good way to clean nickel is to scour it with powdered borax; use hot water and very little soap. Rinse in hot water and rub dry with a clean rough cloth.

¶ Another good way to remove the stains from knives is to take an opened wine-bottle cork with a smooth end, dip this into emery powder, and wet with a little methylated spirit. Rub the spotted part of the knife with this, and it will speedily be bright.

¶ A very simple and most useful recipe for cleansing brass and silverware is the following: Half a cup of whiting and the cup filled up with cold water. Pour this mixture into a bottle, and add one ounce of ammonia. Shake well before using. Moisten a flannel cloth with this, and rub the silver and brass, afterward polishing until dry.

¶ In order to wash hair or clothes brushes dissolve a piece of soda about the size of a walnut, in a quart of hot water, comb the hair from the brushes, dip the bristles downward into the hot water, and out again, keeping the backs and handles dry, if possible. Repeat this until the bristles look clean and then rinse in cold water. Wipe the handles, but not the bristles, which should be shaken or dried in the sun or near a fire, because wiping the bristles makes them soft, as does also the use of soap.

¶ In fumigating a room by means of burning sulphur, always bear in mind that water should be kept boiling in the room at the same time, as sulphur vapor is less effective as a disinfectant in a dry atmosphere than in a moist one.

¶ Many persons who suffer from those whitish-looking specks called cankers, which appear on the inside of the cheeks and lips, will be glad to learn that they may be easily removed by touching them with burnt alum.

¶ If you wish to wash a sweater at home, try this plan: Make a warm suds with castile soap that is shaved fine, or made into a jelly with boiling water and a little borax. Dip the sweater in and allow it to soak for several minutes. Squeeze it with the hands under water, but do not rub unless there is a spot that evades cleaning and, of course, rub no soap directly on the wool. If the sweater is very much soiled two soapy waters will be necessary. Have both waters and the rinsing water exactly the same temperature, using a bath thermometer if there is any doubt. Shape the sweater over the back of a chair on which a towel has been spread and dry in a warm, airy room.

¶ Here is a good point: benzine and French chalk together will remove grease stains from matting. Scrape the chalk freely over the spot and then sprinkle enough benzine over it to moisten it. When you brush away the chalk the spot will be found to have disappeared.

¶ Avoid letting house plants get a chilling in the Spring. If subjected to too much cold the growth is checked, and the plants often get such a back-set that they do not recover. In many cases they linger for several months, and then die or are discarded.

¶ Many women are sufferers from burning, tender feet; considerable relief may be experienced from sponging them overnight and morning with vinegar and water. A gill of good vinegar put into a quart bottle and filled up with water makes a useful lotion for the feet and it may be applied with a little sponge.

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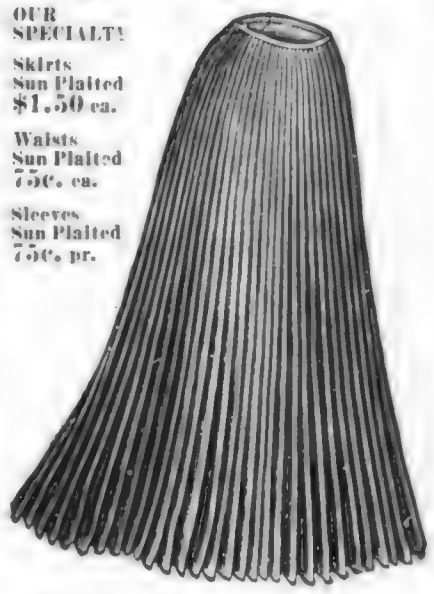

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2. A Chapter on Fish

Sylvia's Dilemmas

By Alice G. Middleton

IN the early days of Lent, about six weeks after her marriage, Sylvia was waiting one morning in the market to give the clerk her usual order when the ennui that every housekeeper must feel now and then in regard to the daily routine of ordering three meals a day suddenly came over her. She seemed so ignorant in the face of her household difficulties. Looking into the door beyond she descried many varieties of fish outspread on the slabs with bits of seaweed or ice about them, and their appearance provoked her smiles if not her commiseration. "Why, we are no better than cannibals," she thought. "We buy these cold-storage things that once were alive, and we devour them with pleasure. Isn't it shocking! Which reminds me that George said he was very fond of planked shad — whatever that may be! I'll send one home and ask Aunt Mary."

So she bought what the clerk declared was a fine specimen of a Potomac River shad and ordered it sent to her address.

"Shall I scale it for you, madam?" inquired the obsequious fellow, for Sylvia was young and pretty.

"Weigh it—do you mean? Why of course; but I really don't know how many pounds to order. However, this one ought to weigh enough for three persons—don't you think?"

"I did not refer to the weight, madame—but to the fish's scales. Shall I remove them for you?"

"Certainly not!" was her haughty reply. "We intend to have it planked, so, of course, the scales will make no difference, and they certainly improve the appearance."

The clerk looked puzzled, but said nothing.

"Only fancy," she said when narrating this circumstance to George. "His asking me if he should remove the scales! Just imagine what a fish would look like without its skin!"

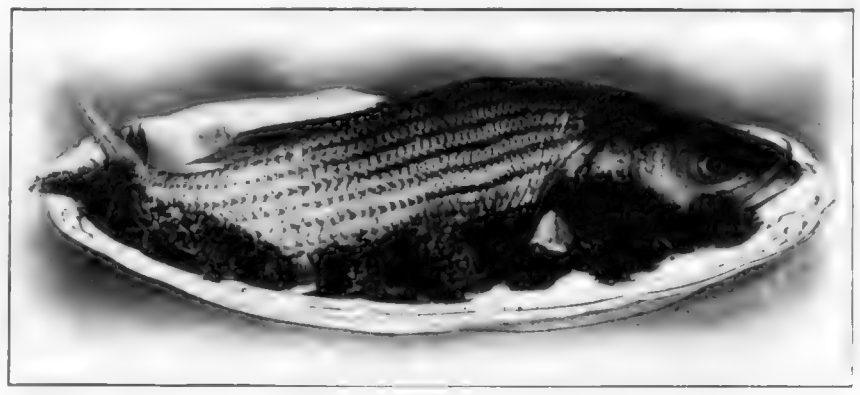
"But the scales are not the skin, little goosie, only the armor to the skin," was his laughing retort. "I see plainly that you will have to call on Aunt Mary again—but don't try any frills in the beginning. Planked shad is all right when camping in the woods or when cooked by a Waldorf chef, but at our own mahogany we'll have it plainly broiled with drawn butter for sauce. You've been doing so beautifully as a housekeeper since Aunt Mary came that you don't want to retrograde."

"Nevertheless, I am afraid of your ridicule, George!"

"Why should you be? Every day you are learning something new and gaining confidence in your own ability. You're all right, but don't be afraid to ask Aunt Mary questions. Try her on fish, by way of a Lenten change!"

"It seems a shame to have to let her know what an ignoramus I am!" she sighed.

"But you're not an ignoramus any longer. You make delicious omelets, and fine biscuits, and your coffee is nectar itself. You haven't heard me growl for a month—and yesterday I bragged about you to mother! In fact, I should be sorry to see another Katie in your place in the kitchen—you've developed such a knack."



SYLVIA'S WAY OF SERVING A BOILED FISH.

Sylvia rewarded him with a radiant smile and declared that ordering three meals a day was not such a bore after all, but a positive delight.

"If only I can please you, George, dear," she said, with wifely solicitude, "and provide a good dinner for a tired husband every night, I don't mind my mistakes and shortcomings."

Aunt Mary gave Sylvia one of her illustrated kitchen interviews that very morning when the shad came home, and her advice, as always, was applicable.

"Send this unwholesome shad back to the place where you bought it!" she said, as she gave it a glance and a sniff. "Such long-preserved fish are poisonous. Insist upon a fresh one. You can always tell when one has been a year on ice by the dull eyes and scales and gills, the very fishy odor and the detached look of the scales. Shad are in season from the first of February until the middle of June, and only then. You should have no difficulty in getting a first-class one at this time. Send it back."

"Tell me all you know about broiling a shad, Aunt Mary," was Sylvia's earnest request.

BROILED SHAD.

"The same rule holds good for any sort of fish, my dear. First, you scale it, then split it down the back, wash and dry with a clean cloth and dredge it with salt and pepper. Use a wire broiler and have it lifted above a clear fire by placing two bricks on either side of the stove-hole. Spread butter on the flesh side and broil for twenty minutes. When browned, turn on the skin side and broil fifteen minutes longer. Baste with melted butter and serve with chopped parsley and slices of lemon.

PLANKED WHITEFISH.

"As to planked shad, we'll give George a surprise some day before long, for I'm a master-hand at planking, although I prefer a whitefish for that purpose."

"What do you do? Nail it up in a box or a wooden crate to bake it?" asked Sylvia, innocently.

CODFISH BALLS FOR SUNDAY BREAKFAST.

"By no means. You have a hard oak or hickory board made just the size of your oven, an inch thick and as wide as an outspread fish requires. Then you split your fish down the back and prepare as usual, basting with butter. Fasten it to the hot plank with nails or wooden pegs, skin side down, and cook slowly for half an hour. Coarse salt may be packed around the fish to keep the basting butter from running, and it is quite ornamental. Or when ready to serve mashed potatoes may be added around the fish, browned lemon and parsley being supplemented for a garnish.

BOILED SALMON.

"This is the most desirable of dinner fish, and what is left from the first serving may be utilized for salad, croquettes or cutlets. The same rule applies for bass, sheep's head, bluefish and porgies. For every 3 lbs. you will need 1 gal. of water, ¼ oz. of saltpetre and 8 oz. of salt. Have these ingredients boiling hard and well skimmed before the fish is put in, allowing 10 minutes for every pound. Boil gently in order not to break the skin. Serve immediately with a thickened sauce made of some of the water in which the salmon was boiled, with chopped parsley and lemon juice added. Use a regulation fish-kettle with a drainer. Onions, bay leaf, spices thyme and vinegar may be added to the boiling of a fish if desired.

CODFISH BALLS.

"For your Sunday morning breakfast, you must boil and mash four potatoes. Pick apart ½ lb. of codfish. Soak it in cold water half an hour, drain, cover it with boiling water and stand on the back of the stove for 15 minutes. Drain again and mix with the mashed potatoes, the yolks of 2 eggs, 1 tablespoonful of butter, ¼ teaspoonful of pepper, a big pinch of salt, and ¼ cupful of cream. Mix thoroughly and form in balls the size of billiard balls. Dip in beaten egg, then bread crumbs and fry in deep fat.

Potatoes in some form or other are always served with fish, and cucumbers. There are many good sauces for fish, but that is another chapter.

Illustrations for this series of articles on housekeeping furnished through the courtesy of Arnold & Co., publishers of "Mrs. Rorer's New Cook Book."

Building a Permanent Home

The Newest Material and the Oldest

WHEN a home is built, many things are considered, principally the exterior appearance of the dwelling, original outlay and cost of maintenance. In all of these features, cement has an advantage over other materials, inasmuch as in the outside appearance, finer effects can be developed than in the natural stone; and also for the interior of the house, which must be so arranged as to suit the taste of those who are living in it, easily heated in Winter and kept cool in Summer, dry and sanitary, it answers all requirements. For the same reasons, we have bridges of cement, sidewalks of cement and churches of cement.

Going back through the centuries, it is found that cement has been one material which has justified its existence. While brick and stone and wood have been in use in various ages, and with more or less success, it has withstood time and the elements *sans* decay. The Pantheon of Rome is usually given as a building of typical cement construction, and from the day it was built to this period there has been much confidence in buildings erected of that material.

Little is generally known of the virtues of cement as a building material, the methods of its use, its possibilities architecturally, its durability and fire-resisting qualities, and of the other qualities essential to a perfect building material.

We know, however, that this fine gray powder, feeling like flour to the touch and possessing no distinctive characteristics, has created a revolution in building construction.

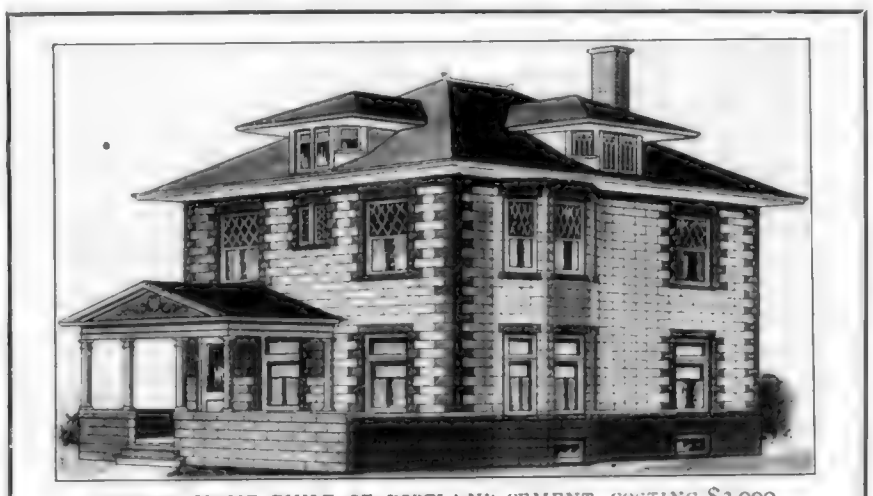
The cement used by the early Romans and the ancient peoples was what is called technically natural or hydraulic cement, made from natural cement ground and then burned. It has been succeeded commercially by Portland cement, which is an artificial product made of certain proportions of limestone rock and clay, which, when burned together, produces a clinker. This is finely ground to powder, when it has the power of setting or crystallizing if mixed with water, and produces a sticky, gummy substance that will hold together all of the elements connected with it.

Portland cement has been on the market commercially since 1855, when the first plant was established in Germany, and for thirty years it was manufactured in that country alone. Then it was introduced into the United States, and manufactured here to a limited extent, probably 85,000 barrels a year. In 1904, according to the best estimates, there were 22,000,000 barrels of this cement made and used. This indicates in a way the enormous use and the vast extent of the building operations of cement and concrete. Masonry work of all kinds has been replaced with concrete, and all styles of work requiring durability and permanency,—on the ground, below ground or below water, are now built of it. The next step was the construction of the entire building.

The general desire of to-day is to secure permanency. We are not building houses to be torn down to-morrow; we are putting up structures we hope will remain. Just at this time when the supply of lumber is becoming smaller and smaller and the price is becoming relatively higher and higher, when brick, stone and marble are constantly advancing in cost, when the labor of construction is rapidly increasing, cement is thoroughly welcomed. Not alone is the cost of building reduced, but the cost of maintenance, such as painting and repairing, is considerably lessened. How much does a cement building cost? Naturally, it depends upon the building. Considering the first cost, it exceeds that of wood by only 10 per cent. to 12 per cent. and it can be built at 40 per cent. less than brick, and the ratio is again less with regard to stone.

The house illustrated has rooms of good proportions, with a reception hall 11 feet 6 inches by 15 feet, with combination front and rear stairs. A nook with seat and vestibule opens off the hall. The living room, 12 feet 6 inches by 18 feet 6 inches, has a corner grate and bay window. The dining room, 12 feet 6 inches by 16 feet, shows a built-in side-board on one side of the room. The kitchen, 11 feet 6 inches by 12 feet, with storeroom, entry, and pantry with shelves, cupboard, etc. A partly covered portico across the entire front of the house forms a feature of the exterior. The outside dimensions are 31 by 36 feet. The second floor contains one principal chamber, 12 feet 6 inches by 18 feet 6 inches, with bay window, corner grate and lavatory adjoining; one chamber, 12 feet 6 inches by 12 feet 6 inches; chamber, 12 feet 6 inches by 13 feet; chamber, 10 feet by 12 feet 6 inches; bath, 6 by 9 feet, with medicine closet.

The walls are built with a plain sand finish above the first story window-sills, below that point a base of rock-face stone is used. The second floor is of shingles as well as the roof. 1700 cement stone are required to erect the walls of this house: the estimated expense of them laid up in the wall is $400.00. Naturally the cost of the house depends upon the interior finish, the plumbing, heating and the other arrangements. The plans as drawn provide for an expenditure of $3,000 when ready for occupancy.



MODERN HOME BUILT OF PORTLAND CEMENT, COSTING $3,000.

Now this house when finished is a permanent structure. The longer it stands, the harder it will grow and the stone will be stronger, more durable in twenty years than it is to-day. The perfect wall means the non-transmitting of heat, cold or moisture. The walls in this house are hollow, forming an air-space which is a non-conductor, this giving the cement an advantage over other building materials. Solid brick or stone walls will always "sweat" and the moisture gathered on the inside wall couses frost in Winter and dampness in Summer. This is entirely overcome by the use of hollow cement walls.

Another feature of cement is the architectural success that can be secured with it. The architect has at his command all of the effects possible in wood, stone or brick. Any color can be produced, any texture—fine or coarse—and any finish.

Dykema Cement Stone Houses

Cost Less Than Wood When Maintenance Is Considered

DYKEMA CEMENT STONE

are hollow, producing a house **warm in winter** and **cool in summer,** are **fire and moisture proof,** require no painting or repairs and the finish—unlimited in variety and texture—is equal in appearance to the highest grades of natural stone :: :: :: :: ::

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represent special knowledge in cement work and a thorough technical knowledge in design and construction. Cement makes ideal country homes and outbuildings. We draw nothing but plans for cement construction. ¶ Our book of plans will be sent for 25 cents coin and 8 cents stamps ::

The manufacture of cement stone by the Dykema system is a business opportunity. We equip plants complete. Booklet Y55 sent free

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Pretty and Practical Styles in Lingerie

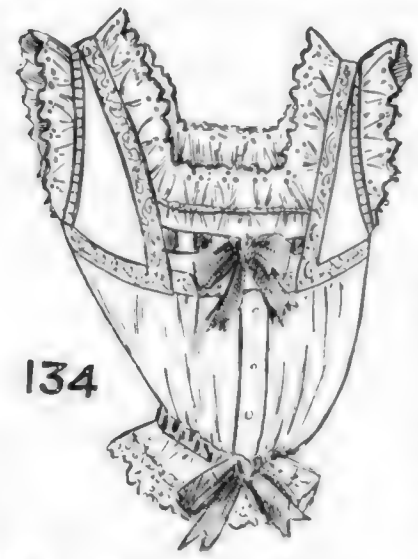
No. 1109. Ladies' Combination Corset Cover and Open Drawers. Sizes 32, 36 and 40 inches, bust measure. Price 15 cents.

No.. 1109. Ladies' Combination Corset Cover and Drawers. A useful garment, to be developed in fine cambric, and trimmed with Point de Paris insertion and lace Beading through which is drawn wash ribbon, adjusts the fullness at the neck The pattern is cut in sizes 32, 36 and 40 inches bust measure. Size 36 requires 3½ yards of 36-inch material, 5½ yards of lace, and 10 yards of insertion. Price, 15 cents.

No. 129. Ladies' Night Dress. The cape on this night robe of nainsook is in handkerchief shape, and is trimmed with Valenciennes insertion and lace. It is put on below a round yoke of insertion. The sleeve is full, with a deep flaring ruffle, lace-trimmed. The pattern is cut in sizes 34, 36, 38 and 40 inches bust measure. Size 36 requires 6½ yards of 36-inch material, with 7 yards of insertion, and 8 yards of lace. Price, 15 cents.

No. A 844. Ladies' Drop Skirt. The new skirts are not lined, but are made over a drop skirt or foundation petticoat, generally of silk,

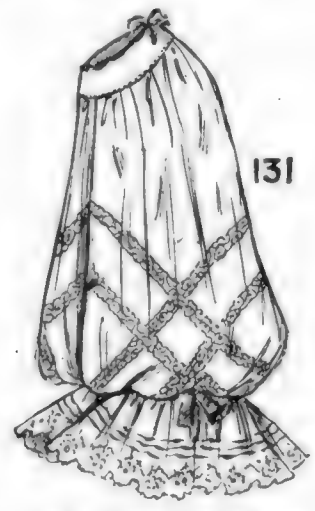
No A844. Ladies' Petticoat, with Detachable Flounce and 40 inches, waist measure Cut in sizes 24, 26, 28 Price 15 cents.



No. 134. Ladies' Corset Cover. Cut in sizes 34, 36, 38 and 40 inches, bust measure. Price 15 cents.

30 inches waist measure. Size 26 requires 3 yards of 30-inch material. Price, 15 cents.

No. 127. Ladies' Ruffled Corset Cover. These garments are useful under thin Summer shirtwaists, as they hold the fullness out much better than the plain corset covers. The ruffles may be finished with a hem, or narrow lace can be used as a trimming, if desired. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 2 yards of 30-inch material. Price, 15 cents.



No 131 Ladies' Open Knickerbocker Drawers. Cut in sizes 22, 26 and 30 inches, waist measure Price 15 cents.

No. 129. Ladies' Night Gown with shoulder frill in handkerchief shape. Cut in sizes 34, 36, 38 and 40 inches, bust measure Price 15 cents.

or lining with a silk flounce, the same color as the skirt. The model shown has a deep flounce that may be cut in round or sweep length, and can be sewed to the skirt or adjusted with buttons and button-holes. The pattern in cut in sizes 24, 26, 28 and 30 inches waist measure. Size 26 requires 8 yards of 36-inch material if sweep flounce is used, and 6 yards if the short flounce is used. Price, 15 cents.

No. 1231. Ladies' and Misses' Closed Drawers. English longcloth was used for these drawers, which button at each side, and are made on a yoke, deeper in front than the back. A lace trimmed ruffle makes a pretty finish. The pattern is cut in sizes 12, 14 and 16 years for misses, and 22, 26 and 30 inches for ladies. In medium size, 2¼ yards of 36-inch material is required. Price, 15 cents.

No. 134. Ladies' Pompadour Corset Cover. A dainty cover, cut with the square or Pompadour neck. It is made of sheer batiste, and is trimmed with fine embroidery, insertion, and beading through which ribbon is run. The new wash ribbons are very pretty and launder well. The pattern is cut in sizes 34, 36, 38 and

No. 1231. Ladies' and Misses' Closed Drawers. Cut in sizes 22, 26 and 30 inches, waist measure, for ladies, and 12, 14 and 16 years for Misses Price 15 cents.

40 inches bust measure. Size 36 requires 1½ yards of 27-inch material, 3 yards of embroidery, and 2 yards of beading. Price, 15 cents.

No. 131. Ladies' Open Drawers. Maltese lace banding is used to trim the legs of these drawers, but it may be omitted if desired. They are made of Lonsdale cambric, on a yoke, and are finished with a tucked, lace-edged ruffle. The pattern is cut in sizes 22, 26 and

The latest models in French undergarments are hand-embroidered, many of the night robes and corset covers having fronts that are entirely covered with the most exquisite handwork. The newest fabric for making these beautiful garments is known as crystalline, a transparent linen as sheer as a cobweb, with a lustre like the most expensive silk.

No. 127. Ladies' Ruffled Corset Cover. Cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price 15 cents.

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FREE to any Lady

If you are afflicted with a humiliating, disfiguring growth of hair, or any other blemish on face, neck, arms or hands, write me at once, and I will tell you how to DESTROY IT FOREVER FREE. Many claim to REMOVE the hair (temporarily). I enable you to absolutely kill it forever, in your own home, privately, painless, without the slightest risk of bad effects, and at the same time to secure a perfect complexion and

BE BEAUTIFUL

Don't experiment with dangerous apparatus, lotions, liquids, powders, etc. My method is endorsed by scientists and doctors, and is **guaranteed** by me. ($100,000 assets back of my guarantee.) Write to-day and be glad forever. Remember this offer is free. Simply write me.

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YOUR BUST Developed SIX INCHES FREE

The Secret FREE for a Beautiful Bust and a Perfect Figure.

Do you feel yourself deficient as to a plump, well-rounded figure Is your bust measurement all that you desire? Are there hollow places above and below your collar bone? Whatever you may lack in the way of perfect form or figure Nature will supply for you if you use the **VESTRO** method. A request from you to the Aurum Co., Chicago, will bring to you free of cost a sealed package in plain wrapper giving you full information how you can, in the privacy of your own room, increase your bust measure 6 inches in a short time and develop and perfect every part of your form. They also send free, new beauty book, showing photos from life, with testimonials from many prominent society ladies who have used this safe, sure and rapid method. Write to-day, enclosing stamp.

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Most practical device and only method endorsed by physicians. It lasts a lifetime. Its application is **guaranteed not injurious** and cannot be detected. Interesting booklet, valuable information and testimonials FREE Write today, **H.D. Comb Co., Dept. 25, 35 W 21st St., N.Y.**

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We Will Trust You 10 Days HAIR SWITCH

Send a lock of your hair and we will mail a 2¼ oz. 22 inch short stem fine human hair switch to match. If of extraordinary value, remit $1.50 in ten days or sell three and get your switch Extra shades a little more Inclose 5c. postage. Send sample for estimate and free beauty book. **FREE**

Wavy Pompadours, $2.00
Mrs. Ayer's Hair Emporium 431 Quincy St., Chicago, Ill.

Kitchen Step-savers

TEA-KETTLES frequently become coated with lime on the inside and when this condition occurs a good rubbing with a cloth dipped in vinegar will accomplish wonders.

THE WOMAN who would save her steps will always keep a small board sprinkled with salt and water when ironing. If the iron be passed two or three times over the salt on the board the roughness often resulting when it has been used for a lengthened time, will be removed.

WHENEVER ONE becomes fatigued or overheated while working over the stove, the best restorative is hot milk, a tumbler of the beverage taken as hot as can be sipped. This is far more recuperative in its properties than any alcoholic drink.

REMEMBER THIS: It is far better to economize in the purchasing of furniture or carpets than scrimp in purchasing pure spices, pure coffee and pure cereals. The buyer for a household should hold these points in view, as the health of an entire family may be jeopardized by adulterated food, and many steps required for the nursing of the sick may be saved by a little forethought.

THERE IS always a right way and a wrong way of doing things, and the right way to mash potatoes is to rub them through a wire sieve; you can then be sure there are no lumps left, and when a little milk and butter are mixed in, the result will be most appetizing.

SOMETIMES IN preparing hard-boiled eggs for spinach or salad-dressing the shells adhere to the eggs, but if they are placed in cold water before peeling this condition will be obviated.

WHEN YOU are boiling cabbage, turnips, onions or any vegetable having an unpleasant odor, if a little coffee is thrown upon the range it counteracts the disagreeable smell and imparts a pleasant aroma to the atmosphere.

SOMETIMES IN damp weather, the salt becomes so clogged together that it is unfit for table use, but if a little cornstarch is mixed with it the grains will stand apart nicely and the saline properties remain undiminished.

IT IS a very easy matter to tell a good egg from a bad one. Try this method: Hold it between you and the light; a lamp or candle is better than the brilliancy of strong sunshine. The good egg will have a fresh look all over. When an egg is old there will be a hollow space at one end. Look out for a dark spot, and if you find one which does not disappear when slightly shaken, the egg has been laid a long time, and the yolk adheres to the shell. Be particular in your purchases and do not buy eggs which fail to look clear and full.

GOOD WORDS FROM RECIPIENTS.

Still they come—those cheering letters which tell us that our splendid premiums are being appreciated in every part of the country. Any persons who may desire to benefit by these opportunities should read our newest premium offers on page 67 and avail themselves at once of the good things that may be procured so easily. The following expressions will be read with interest:

WILSON, N. C., January 19, 1905.
Dear Sirs:—I received the mackintosh a few weeks ago. It was very nice. I had no idea it would be so up-to-date. As I had ordered another, I thought I would wait until I had received that before I wrote. Please send my other mackintosh right away. They are for my twin daughters. It is the nicest premium I have ever received for so little work. Will do the best for you I can in the future.
Yours respectfully,
(Mrs.) E. L. W.

JEFFERSON, WIS., Feb. 3, 1905.
PICTORIAL REVIEW:
Gentlemen:—Many thanks for the bust form you sent me as a premium for two subscriptions to the PICTORIAL REVIEW. I am delighted with it and find it very useful for anyone doing their own dressmaking. Again thanking you for your prompt attention, I remain,
Yours truly, K. W.

ALBANY, N. Y., Jan. 22, 1905.
Dear Sir:—Received the skirt Friday morning, and am perfectly satisfied with it. The new subscribers have all received their papers. Sincerely yours, K. S. N.

BOULDER, COLO., Jan. 11, 1905.
Pictorial Review Co.
Dear Sirs:—Your premium skirt received and I am very much pleased with it. Thanking you, I remain,
Yours truly,
(Mrs.) W. M. S.

BALTIMORE CITY, Jan. 9, 1905.
Pictorial Review Co.:
I wish to thank you for skirt as premium, which was received in good condition and is very satisfactory.
Very respectfully,
C. S. S.

St. Prosper, Can., 29 Jan., 1905.
PICTORIAL REVIEW:
Sir:—I received the bust, and I am so pleased with it that I will try to take many more subscriptions to the PICTORIAL REVIEW. Many thanks.
G. T.

Malden, Feb. 20, 1905.
The Pictorial Review Co.:
I received the skirt you sent as a premium for five subscriptions. I am very much pleased with it and wish to thank you for the same.
Yours sincerely,
A. A. MacD.

Griffin, Ga., Feb. 10, 1905.
Pictoriál Review Co.:
The skirt has been received, and is perfectly satisfactory, for which please accept many thanks. We feel that we could not do without the PICTORIAL REVIEW. Two February numbers were sent me. I used one as an advertisement by sending it to a party who had never seen a copy of it.
Very truly,
(Mrs.) S. W. B.

Baltimore, Md., Feb. 16, 1905.
Gentlemen:—I received my mackintosh vesterday. Am quite pleased with it. Many thanks. Sincerely yours,
L. B.

Fat People

To All Sufferers From Obesity I Will Send A Trial Treatment FREE.

I Know You Want to Reduce Your Weight, but probably you think it impossible or are afraid that the remedy is worse than the disease. Now, let me tell you that not only can the fat be reduced in a short time, but your face, form and complexion will be improved, and in health and strength you will be wonderfully benefited.

I Am a Regular Practicing Physician, having made a specialty of Obesity. My system of treatment is original. My method and cure is based upon natural and scientific principles. I do not seek to demonstrate a theory. I have no time for that. I am accomplishing facts. You cannot afford to wait or experiment with anti-fat or patent medicines. I am curing thousands of fat people who have given up all hope of ever being reduced to normal weight and relieved of the dangerous condition. I cure to stay cured.

Remember, I shall send entirely **FREE** to every person who writes me, enough of my new, scientific and natural treatment to convince every sufferer that I have fully discovered the true secret for permanently reducing superfluous flesh and fat. A test of my treatment is better than if I sent you millions of testimonials—better than arguments. If you will write me to-day and tell me confidentially anything you wish my advice on, my services are yours.

Call on me personally, or write, addressing Department as given below, for free trial treatment.

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24 East 23d Street, Dept. 146 NEW YORK CITY, N. Y.

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Send for our new free book on the dangers of too much fat and its cure with

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A dainty and harmless lotion which is EXTERNALLY APPLIED, and removes your fat without the use of Stomach-wrecking drugs. All correspondence confidential.

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THE DELMAR ASSOCIATION, Dept. 16, 24 East 23d St., New York.

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The pendulous abdomen, bulging hips, protuberant bust and double chin can be successfully reduced by our remedy. No starving, no dieting, no drugs to ruin the system, no interference with business or social duties. A safe and simple home remedy for the reduction of superfluous fat.

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MAR 30 1905

Directions for the Culture of the Plants Offered as Premiums with Subscriptions to Pictorial Review

[*See our offers in the March and April issues.*]

Roses

HOUSE CULTURE.—Use deep, narrow pots, put broken crocks or lump charcoal in bottom, and fill them with mellow soil made of three-fourths old rotted sods and one-fourth manure. Put the plants firmly in the pot, and give a generous supply of water in the Summer, but water sparingly in Winter. They will bloom best in a moist atmosphere of about 50 or 55 deg. temperature If the leaves turn yellow or look as if about to die, carefully examine them for red-spider, which, if found, should be removed by syringing or sponging each leaf, especially on the under side, with clean water. If no insect is found, examine the soil, and if soggy or sour, give the plant a rest for about six weeks by withholding water, except just enough to keep the plant alive. When new leaves show signs of appearing, shake off nearly all the old soil and repot with nice fresh soil.

OUTDOOR CULTURE.—Choose a warm, sunny, well-drained location, sheltered from strong winds, spade the soil to a depth of fifteen inches and thoroughly mix with one-fourth well-rotted manure. When the ground is prepared—fine and in nice condition—wet the roots of the roses so that the earth will adhere to them, make holes of a suitable size, put in the plant slightly deeper that it was before, spread the roots out evenly in their natural position, and cover them with fine, moist earth, taking care to draw it closely around the stem, and pack firmly down with the hand. If the ground is dry when planted, water thoroughly after planting. *so as to soak the earth down below the roots,* and if hot or windy it may be well to shade for a few days.

Geraniums

Geraniums intended for Winter blooming should be grown in pots through the Summer, and not allowed to bloom. Geraniums to bloom well in the house require to be kept quite cool, and to have plenty of fresh air; keeping them pretty dry with a good circulation of air will be more likely to make them bloom. For bedding, they should be set out just as soon as the season will permit, so they may become established before the hot weather comes.

Chrysanthemums

The chrysanthemum thrives well in any good, rich, garden soil; its only requirements are plenty of water and sunlight. In planting, give each plant a space of at least two feet square, as if well grown they will touch each other by October 1st at this distance apart. As they flower only on terminal branches, the tops of the young plants should be pinched out when five or six inches high. Allow four shoots to grow from this main trunk; when these four shoots are four inches high pinch out the terminal bud and save three or four of the branches that will spring from each of these limbs. Allow these last branches to attain a height of six inches, then pinch out the tops for the last time. This should not be later than August 1st; after this they should be allowed to grow undisturbed. If wanted for indoor blooming, they should be lifted about September 15th and potted. Give a thorough watering and set in a shady place for a few days. Afterwards expose them to the full light, but do not keep them warmer than 45 to 50 deg. *If large-size flowers are wanted* allow only one flower to each branch, pinching out all but terminal buds as fast as they appear.

BLACK APHIDES.—Nothing destroys this troublesome insect so easily as clean, cold water dashed on forcibly with a syringe. Frequent sprinklings of tobacco-dust or tobacco-tea are also effective.

For most other plants, too numerous to mention here, the following short rules will generally apply: Use ½ garden soil, ¼ manure and ¼ sand thoroughly mixed. Never put a plant when small into a pot larger than necessary to accommodate the roots nicely. Plants should be repotted once or twice a year, removing a part of the soil from the ball, and if the plant is strong and healthy it should be put into a pot one size larger.

Always remember that overwatering is injurious to a plant, as it will sour the soil and caused the roots to decay.

Tender pot-plants will not stand a cold draft in winter.

Keep a sharp lookout for insects, and destroy them before they can do any damage.

RHEUMATISM

Cured Through the Foot-Pores

Nature's Method of Expelling Impurities. Don't Take Medicine. Thousands Are Being Cured by New External Remedy Which All Can

TRY FREE---PAY WHEN SATISFIED

We want every reader of the PICTORIAL REVIEW who has rheumatism to send us his or her name today. We will send each by return mail a pair of the new Magic Foot Drafts which have excited so much comment by their remarkable cures in Michigan and other rheumatic states. Try them. If you are satisfied with the comfort they give you send us One Dollar. If not, they cost you nothing. You decide.

Magic Foot Drafts cure by drawing out and absorbing the acid poisons in the blood through the foot-pores, which are the largest in the body. They cure rheumatism in every part of the body—to stay cured—because they purify the blood. At the same time they impart to the blood certain neutralizing agents which hasten the cure. It must be evident to you that we couldn't afford to send a dollar pair of Drafts on Approval if they didn t cure. Write today to Magic Foot Draft Co., 533 N, Oliver Bldg., Jackson, Mich., for a trial pair of Drafts on approval. We send also a valuable booklet (in colors) on rheumatism.

CONSUMPTION

CURED AT LAST.

Dr. Henry C. Bradford, the Great Physician and Specialist, will send Free to All Afflicted a Free Package of His Newly Discovered Remedies to Cure Consumption, and All Throat, Chest and Lung Troubles.

Dr. Bradford, after a long and weary search, has made the most marvelous discovery in the realms of medicine, which has proven the most wonderful cure for Consumption ever discovered. Nobody knows this secret but this learned doctor himself, but he proposes to have it known in order that those stricken with Consumption may be saved from certain death. The name of this new and very marvelous discovery is **KIO-EMULSION, KIO-OXCINE,** the newest and most valuable production of science in the Twentieth Century, and the only genuine cure for the deadly, fatal disease, **CONSUMPTION.**

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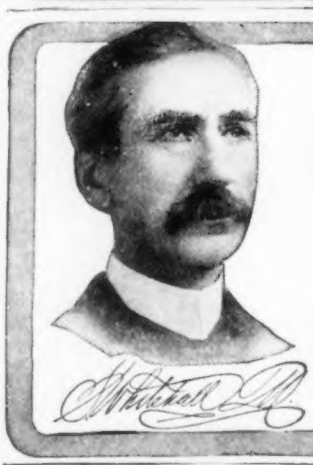

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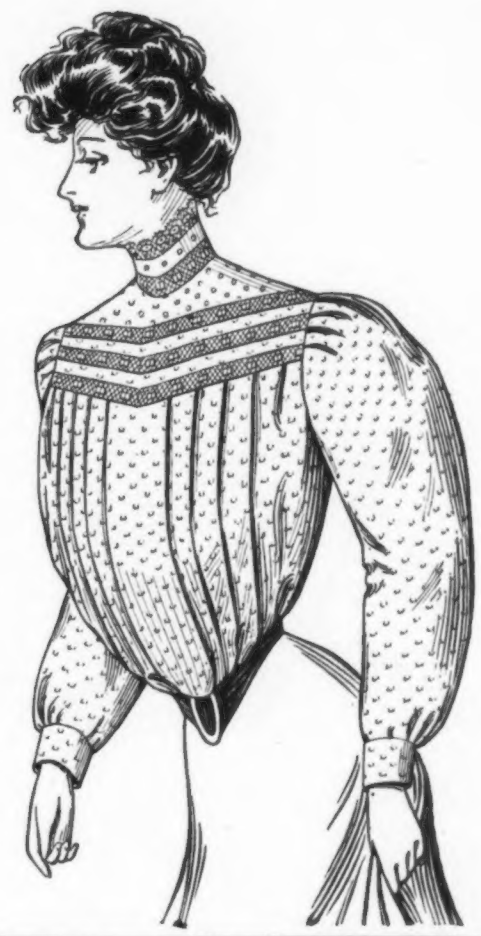
No. 2032—The illustration can hardly do justice to the style and beauty of this white lawn waist, the front of which is composed almost entirely of wide embroidered banding, edged with beading, through which baby ribbon could be run if desired. The center plait is tucked, and inset with embroidered medallions. This waist is made in sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure.



No. 2398—The exquisite daintiness of this blouse of white dotted Swiss will appeal to every woman. It closes in the back, and has a pointed yoke in front, inserted with fine Valenciennes lace banding, below which plaits are arranged. The transparent stock is of dotted Swiss and lace insertion, finished with a narrow frill of Valenciennes lace. Cut in sizes 32, 34, 36, 38 and 40 in. bust measure.

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No. 2028—This dainty shirtwaist is made of fine white lawn, with a box-plait down the front, inset with a band of Maltese lace. The yoke forms a point, and is tucked and inserted with Maltese lace. The waist fastens invisibly in front, and has a hem-stitched stock collar. It is made in sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

No. 2094—White Persian lawn was used for this shirtwaist, which has a pointed yoke in front that is tucked, and trimmed with bands of popular open-work embroidery. A band of embroidery finishes the yoke. The waist is made in sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

No. 2088—A noticeably smart shirtwaist of white lawn that closes in the back under a plait that is inset with wide open-work embroidery. The front is arranged in half-inch plaits, with three broad bands of embroidery inserted between them. The sleeve is plaited into a tucked cuff, and the stock is tucked andfinished with hemstitching. Cut in sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

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